

K S O R

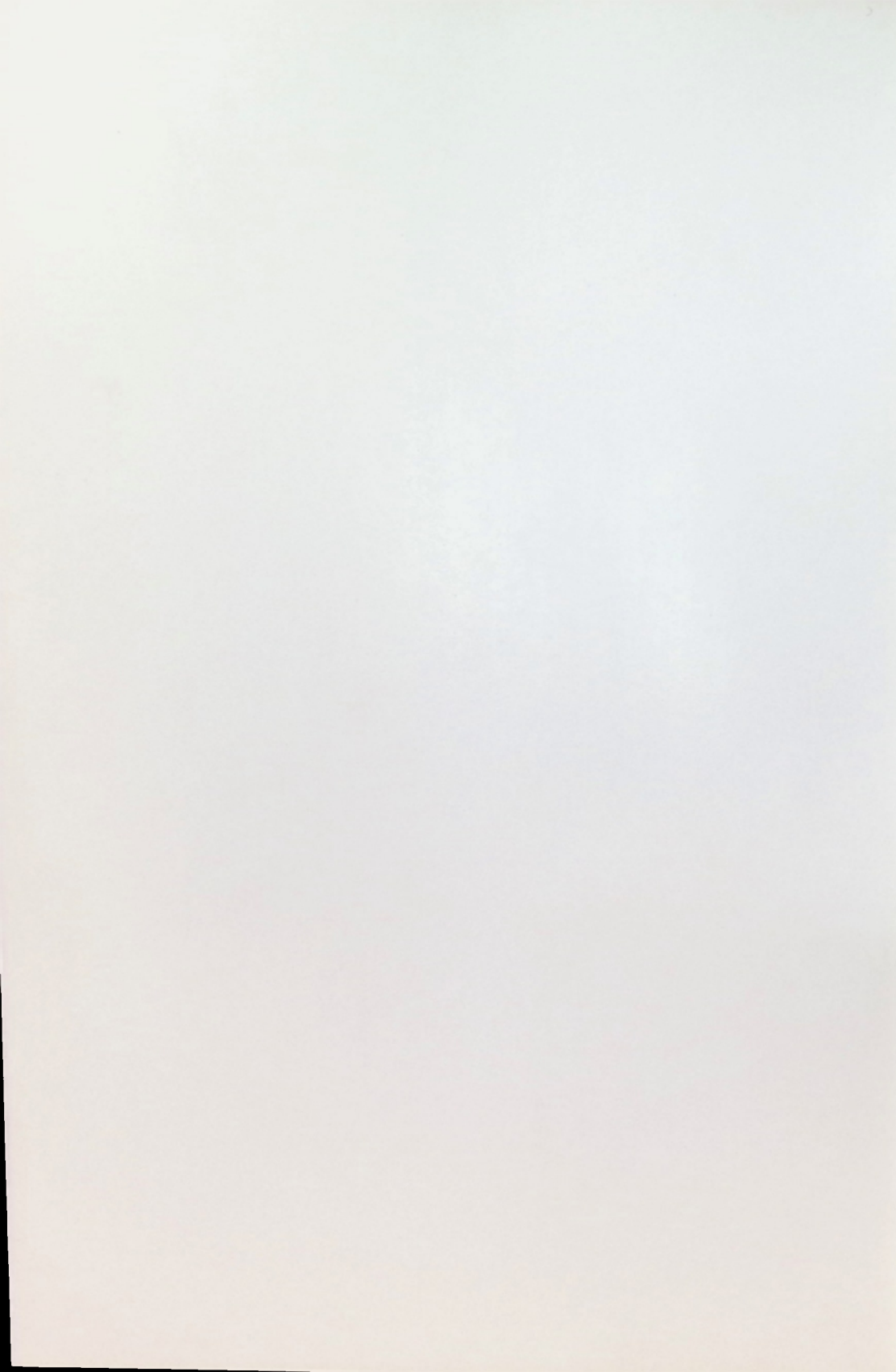
Guide

TO THE ARTS

AUGUST 1988

1250 Siskiyou Blvd., Ashland, OR 97520, (503) 482-6301





K S O R

Guide

T O T H E A R T S

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Art of Jerry Baron - 20

Cover by Jackie Miller "Day at the Beach"

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FEATURES

- 6 Backstage at Britt**
Part two of Jay Mullen's look behind the scenes of the Britt Festival
- 10 Notes on Amadeus**
Michael O'Rourke shares his notes in preparation for this month's Actors' Workshop production of *Amadeus*
- 14 Sunriver: The Second Decade**
Adam Fishman previews this summer's Sunriver Music Festival
- 18 Marie . . . Marguerite . . . Violetta**
Pam Cooper and Dixie McCulloch look at the new Rogue Opera production of *La Traviata*
- 20 The Colorful World of Jerry Baron**
Patricia Joy Shea profiles this Coos Bay artist
- 23 Insomni-ACTS**
Patricia Joy Shea visits a unique theatrical production in Bandon

DEPARTMENTS

- 2 Director's Desk**
Developments at NPR
- 5 A Native View with Thomas Doty**
In the Land of Burnt-Out Fires
- 42 Prose and Poetry**
Becky Arndt
- 45 Arts Events for August**

KSOR THIS MONTH

- 24 Programs and Specials at a Glance**
- 26 Program Listings for August**

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FROM THE DIRECTOR'S DESK

Developments at NPR

Some months ago I described to you a decision regarding the potential method by which NPR member stations would in the future pay for the use of network programs. As part of a general reorganization of the business and operational relationships between NPR and its member stations, a vote was then being taken on an "unbundling" of the NPR services. Charting steep increases over the past five years in the prices KSOR has paid for NPR programs, I relayed to you my concerns over the possible fiscal effects upon KSOR of the full unbundling plan. Now it is time to report to you on the results of that vote.

The unbundling plan, if fully implemented, would have increased program costs to KSOR by about \$28,000. Some stations would have benefited from the arrangement but the majority, including KSOR, would have seen sharply increased prices. The voting result was a curious one. About one-third of the stations voted in favor, one-third voted against and one-third did not vote. The undervote factor was an unusually large one. In response the NPR Board of Directors crafted a compromise. In lieu of the full unbundling plan a modified one has been adopted effective October 1. The cost increase was cut about in half, meaning that KSOR's bill for NPR programs will rise by about \$14,000. The balance of the increase was deferred to the following fiscal year when the full impact of the unbundled structure will arrive.

From KSOR's standpoint the status quo was a nice arrangement. We at KSOR saw no need to unbundle and to increase prices as a result. We would have been happy to continue paying about \$72,000 program dues payment. However, a sizable number of stations wished to unbundle NPR and since the organization is a democratically controlled entity those wishes had to be dealt with in some fashion.

For our part we are attempting to make a fuller use of the programming for which we are already paying. We have begun to use portions of NPR programs not heard on KSOR over KSMF. We will continue that process on KSBA, Coos Bay and KSKF, Klamath Falls, as those stations come on board. Since the programming is already purchased we hope a higher, and more efficient, utilization will help us, both next year and in succeeding years, serve more listeners and thereby meet these cost increases.

For the record, after chastising NPR both publicly and privately for the range of cost increases we have seen, I should note that I believe the approach adopted for the coming year is as fair an arrangement as was politically possible. Our concerns were heard and a reasonable solution was fashioned.

Public Radio Conference

While we're on the subject of NPR I thought it might be useful to pass on a few developments from the annual NPR conference which was held in May. For the first time the annual meetings of both National Public Radio and American Public Radio occurred jointly. Notable was the tone of cooperation and conciliation between the two networks.

As is the custom Doug Bennet, President of NPR, spoke at the official annual meeting of the NPR members. He provided a thoughtful summary of events during the twelve months since the last membership meeting. Parts of his speech eloquently stated the sense of mission and commitment that sets public radio apart from other media. I thought you might be interested in reading excerpts of his comments.

NPR's news programs mean excellence. And they are at the heart of our mission. NPR news programming is the most distinctive and most honored service public radio provides Americans. For the second year running, the Washington Journalism Review's readers have named *All Things Considered* "the best in the business," while *Weekend Edition* won the prestigious Peabody award for a powerful story by John Hockenberry about a boy who was shot and disabled.

You have heard me say many times before, and I'll say it again, that the aim of NPR programming is not to crowd out local programming, but to help you make local programming better. Our purpose is to serve the public radio mission and to attract more listeners, and to attract resources above and beyond the cost of NPR membership. We can achieve the same concentrated excellence in NPR performance programming as we have in news. We can build more services that are a joint effort, as we have with *Performance Today*. And the result will be that your network participation will support rather than compete with excellent local programming.

My conclusions from the Public Radio Conference about who we are and where we go are these:

While it is important that we use the disciplines of radio audience building, audience research, and market research, it is also important that we remember that our listeners — who we are — are not statistics.

They really are not primarily classical music listeners or jazz listeners or news listeners, but thinking individuals who care for quality. They care for the way they live and believe they can affect it. They are not passive consumers. They are not the object of our mission, but participants in it — supporters and enthusiasts whose excitement brings others into the tent. They are not waiting for us to develop an optimum audience formula which will best suit most of

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KSOR is a member of: NPR-National Public Radio, CPB-Corporation for Public Broadcasting, and CPRO-Consortium for Public Radio in Oregon, & an affiliate of American Public Radio.

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the time. NO group in American society, I believe, is more ready for new information and ideas, new approaches, and cultural exposure.

Second, we must consolidate and strengthen our present system to get the most out of what we have built over 20 years by bringing in more listeners who should like what we do but don't listen much.

Third, we now have the platform and the unquestionable obligation to address the broader needs of large numbers of citizens whom we are not yet really reaching and who have important needs which radio programming can satisfy — poor families . . . Native Americans . . . Hispanics . . . children . . . the elderly. Americans of all races who cannot read or write but who can listen. These people are not statistics, either. Their opportunity to learn and work is the fundamental measure of our success as a society and we are not yet meeting a standard anyone in this room would defend.

Perhaps in the past we could acknowledge these opportunities with lip service. Perhaps when we were spending our energies on fractious internal problems we did not have the energy left for more public purposes. If it is true that audience follows programming it is time for us to use the same skills and creative energy that built our core audiences to develop our second core from those unserved and underserved audiences from around the country.

There are technologies old and new which can serve these people, but not without content. It's up to us to invent the programming and find the political force to address these broader needs as well. By doing so we will not dilute our past successes but enlarge them in every way — looking beyond ourselves to the full dimensions of our public mission.

And that's the news from NPR this month.

— Ronald Kramer
Director of Broadcast Activities

How Did You Get This Guide?

You can have the KSOR GUIDE sent directly to your home or business every month. Subscribe and become a member of the KSOR Listeners Guild. Your membership provides you an effective channel for input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events — and of course, your own subscription to the **KSOR GUIDE**.

Send your contribution now!

- ☐ Guild Associate/year \$500
- ☐ Composer/year \$240
- ☐ Conductor/year \$120
- ☐ Soloist/year \$60
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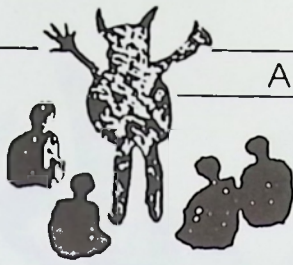
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In the Land of Burnt-Out Fires

by Thomas Doty

In 1986, *Sunset Magazine* ran an ad with the headline, "The Indians Won." The two page color spread was an attempt by the State of California to lure hordes of tourists to northeastern California, the site of the Modoc War of the 1870s, where they could spend their vacations and their money. The ad ends, "If you've ever wondered what the world would be like if the Indians had won, come to Shasta Cascade." Indeed, if this is where the Indians won, I'd hate to visit the nightmare of where they lost. The real truths of the Modoc War are devastating, or as one Modoc recently said of the war site, "I never go there. It is the cemetery of my people."

On March 27 and 28, 1988, I attended a symposium on the Modoc War, sponsored by the Lava Beds National Monument. What I heard for two days were the human expressions of war, of fear and courage, of anger, prejudice and compassion.

Historically, the Modoc War took place in "the land of burnt-out fires," the rugged, volcanic terrain in and around the Lava Beds National Monument. The landscape is a composition of lava flows and pumice, cinder cones and sagebrush, tule marshes, obsidian and junipers — all overshadowed by the white-sloped presence of Mount Shasta.

It was here that Captain Jack, the leader of a small band of Modocs, made his last stand against the United States government for his right to live on his traditional land. That position got him

hung and his head put in a jar and pickled and displayed at wild west shows for ten cents a look. Three of Jack's warriors were also hung and the rest of the Modocs sent to a reservation in Oklahoma. Today the Modoc tribe numbers less than a hundred and none are full-blooded. If the destruction of an ancient culture is considered winning, I don't know what losing is.

In addition to the performances, talks, fieldtrips and panel discussions, one of the most interesting aspects of the symposium was the ongoing dialogues of over 200 participants. Many of these were descendants of those involved in the war, both white and Indian. One Modoc criticized the title of a book, *The Modocs and Their War*, citing the Modocs weren't the only ones at war. A military historian pointed out twisted terminology. The question was whether a detachment of soldiers on a mission to search out and destroy Indians — particularly in a time of war — could be considered "massacred" if they lost a skirmish with the Indians. There were plenty of disagreements and no lack of opinions. That's what symposiums are all about. But there was one thing most everyone agreed on. No one said that "the Indians won."

I congratulate the Lava Beds National Monument for the care they took in organizing the event. Not only were the presentations first-rate and from a variety of viewpoints, there were plenty of opportunities for participants to voice their opinions. After engaging in a few heated discussions myself, it occurred to me that there is still plenty of smoke in "the land of burnt-out fires."

Thomas Doty is a storyteller, poet and teacher of Native American traditions of the Northwest. He lives in Ashland, Oregon.

"When Animals and People Were Not So Different," an audio cassette of Native American myths told by Thomas Doty, is now available. To order, send \$9.50 to TAO Productions, 904 Garden Way, Ashland, OR 97520. Or call (503) 482-4034.

Backs

by Jay Mullen

Many memorable backstage moments at Britt were unanticipated crises. Consider the Preservation Hall Jazz Band. In true New Orleans fashion their trombonist marched off the stage and circulated among the crowd until, like the Pied Piper, he led a serpentine of revellers back onto the stage where they danced, stomped, and clapped in high spirits — all of which would have been harmless enough, except the stage was illuminated by lighting trees not erected to withstand a stage floor pulsating beneath dozens of dancers.

Realizing that a light tree could crash down and brain someone, the lighting director blanched and bounded frenetically down the hill to forestall disaster. His shout backstage for assistance activated the Trash Boys, a motley lot of obviously untheatrical teenagers assigned as employees to Britt through the largesse of the Job Council. They dashed onto the stage to secure the light poles, but because they dress to handle garbage cans brimmed with chicken bones and wine bottles their scruffiness added nothing to the glamour of the performance. But they did forestall any accidents, liabilities, or lawsuits; and enabled the dixielanders, in the lyrics of Ethel Merman, to "go on with the show."

Because they are charged exclusively with attending to garbage, the nuances of the entertainment craft usually elude the Trash Boys. Consequently their incomprehension has wrought some curious backstage moments. Jazz singer Diane Schurr is blind, yet she scheduled her sound check at noon so she could indulge what she described as her addiction: soap operas. Though sightless, she ensconced herself with a TV in the pavilion's basement and settled back to listen. In strolled a Trash Boy. Inculcated with the credo of Britt employees — promote the festival's success — he appreciated that entertainers warrant courtesy and consideration, so when he spotted a rolling TV screen he tried to adjust it, oblivious to Diane's blindness. She, in turn, was unaware of his efforts on her behalf. So for ten minutes they visited, neither realizing the other's circumstances. No one who arrived and saw the Trash Boy's good intentions had the heart to deflate him, for fellowship abounds backstage at Britt.

More bumfuzzling was the voluptuous Philadelphia dancer who pirouetted off the stage and asked me to help her undress quickly for a costume change; and the Royal Covent Garden ballerinas who sounded so cultured when they

At

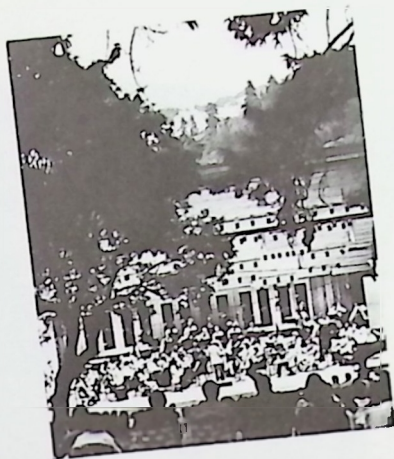
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Part II

corrected my pronunciation of deuce from "doose" to "d'yuse" during our *entre act* pingpong games. Yet they cussed ("cursed") like stevedores whenever they missed a table tennis shot.

Another non-plussing dancer wrenched her knee and collapsed, of all places, into my arms as she came offstage. Invoking merit badge training, I plopped her onto the floor, and while someone covered her with a thing called a "space blanket," which looks like a gigantic piece of aluminum foil and is used to cover the grand piano to insulate its strings from the sun's heat, I, in true "Be Prepared" fashion, called for help. An Ashland wardrobe assistant who doubles as a masseuse with some sort of healing credentials arrived to take charge. Joining me to stand by uselessly were the Trash Boys, who watched puzzled while the masseuse administered acupressure and other holistic machinations that calmed the writhing dancer.

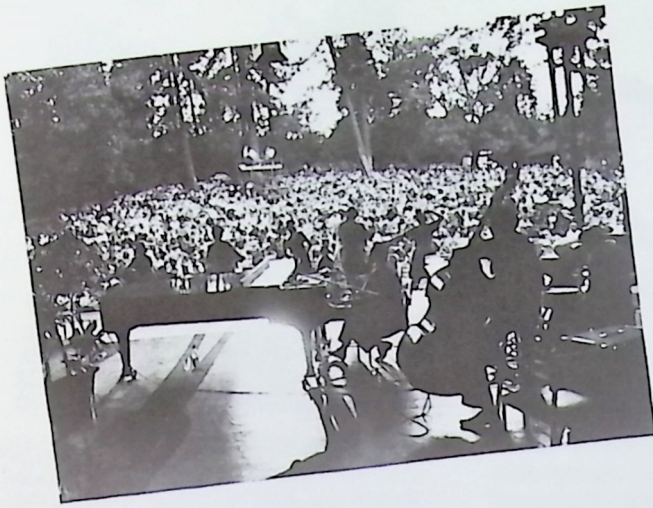
Afterwards the Trash Boys scoffed at declarations that healing can be achieved by directing energy fields and currents within the body. So with patient indulgence, the masseuse demonstrated. Blayne Plummer's musculature is evident, toned to visible ripples as a varsity oarsman on the Oregon State crew. The



masseuse invited Blayne to extend a rigid arm on which she could almost suspend herself for chin-ups. Then, with a sweep of her arm, she announced that his electrical field had been broken, and, muscles notwithstanding, he could not resist her from depressing his rigid arm as easily as Raggedy Andy's. The Trash Boys dismissed the entire demonstration as fraudulent Ashlandic hocus-pocus, with Blayne as a pre-empted collaborator, but Blayne, in all earnestness, concluded "that woman is a witch!" Thereafter he declined to enter the pavilion's nether regions alone so long as she was there. "I was a little heavy handed with him," she acknowledged (intending, I believe, no pun), and I let the matter lie backstage, neither discounted nor confirmed.

That is not to say the place is not attractive to witches. On one occasion, when I believed the grounds were deserted, I encountered a circle of women who so described themselves. For reasons unexplained they had selected Britt's hillside as an appropriate ceremonial site. Perhaps it was the hilltop oak trees. They neither practiced bestial rites nor conjured diabolics, and they offered that no evil would befall the festivals if I permitted them to continue with their rites. That seemed a satisfactory trade-off since I could not

Britt



have evicted them anyway. In gratitude for my tolerance they tendered me information and an application for witchcraft-by-correspondence. For \$125 I could pursue self-study through the mails and become invested as a warlock. Or was it a wizard? I left them to their incantations and their literature to the attentions of the Trash Boys. Nevertheless, you can attend Britt Festivals with some assurance that evil has been purged from the premises.

Security is Britt's most thankless responsibility: fending fans and autograph seekers away from the stage and back-stage areas where they hope to meet the entertainers. This job, which is not so much to insulate the performers as to forestall thefts and accidents, has devolved upon Ed Cody, a veteran of the Pacific War who has retained his Marine Corps bearing into his seventies. Recalling his tour on Guadalcanal he remarked to me that Japan's imperial marines "learned who the world's best bayonet fighters were," which convinced me that an irate fan denied an interview with Chuck Mangione would probably not awe Ed.

In the press of preparing for performances the entertainers and crew enjoy sumptuous catered dinners in the pavilion's basement. Around the table during one of those meals I discoursed on the Battle of Tarawa, where Ed had served. Coincidentally that night, 127 Japanese college football players were

scheduled to attend a jazz concert, with arrangements made for them to disembark from their busses near Ed's security station.

"Has anyone told Ed they're coming?" someone asked, throwing a hush over the table as abrupt as a turned off light. None spoke, but all wondered how a man who advanced toward Tarawa's beach piling by piling beneath a half mile of sea jetty would react at the sight of ten dozen young Japanese swarming off busses. I mentioned their arrival to Ed but he seemed more concerned about the hazards of a traffic jam than their nationality, so I dismissed the matter until, in the Jacksonville twilight, I saw him being photographed amid a cluster of Japanese athletes, his grey head towering above them, his arms draped around the shoulders of two of the athletes: Britt is no place for ancient animosities.

In fact, an ambience of friendliness pervades the place. Blanket-laden picnic toters arrive there in high spirits, anticipating a good time which seldom eludes them. And when performances conclude some certainly are reluctant to leave, and remain amid the clanking and banging of the Trash Boys and the thumping and shouting of the stage crew, until the grounds are darkened. Not infrequently the ambience even kindles affection in patrons mellowed by wine and entertainment, so they linger to exchange endearments, with the lights of

(Continued on page 44)

Stellar **lassical**

AUGUST 5-22
CLASSICAL MUSIC FESTIVAL
26TH SEASON!

JAMES DEPREIST, Music Director and Conductor
 All classical programs except C8 feature the Britt Festival Orchestra

▲ EVENING CONCERTS

▲ POPS CONCERT—The Beat of Broadway—Program C1 **NORMAN LEYDEN, Conductor** **SHIRLEY NANETTE, Vocalist**

Fri, Aug. 5 Gala Supper Party*—5:30 pm, Concert 8:00 pm.
 Sun, Aug. 7—8:00 pm (concert only)

Adult and Reserved \$10.00 Student/Senior \$8.00

George Gershwin, Duke Ellington, Hoagy Carmichael, and more!

*Annual festive picnic. Complimentary wine will be served at Britt Gardens at 5:30 pm. Dinner at 6:30 pm. Picnic tickets are \$16.50 per person/\$28.00 couple and must be purchased in advance. Picnic tickets do not include admission to the concert. Order by Tues, Aug. 2

▲ JOHN TRUDEAU, Conductor Emeritus—Program C2

Sat, Aug. 6—8:00 pm.

Adult and Reserved \$10.00 Student/Senior \$8.00

Handel Suite from the Water Music

Mozart Symphony #29 in A Major, K. 201

Stenhammar Symphony #1 in F Major

▲ JOHN TRUDEAU, Conductor Emeritus—Program C3

JEAN-PIERRE RAMPAL, Flute

Mon, Aug. 8—8:00 pm.

Adult \$12.50 Reserved \$17.50 No Student/Senior

Handel Suite from the Water Music

Mozart Flute Concerto in D Major, K. 314

Stenhammar Symphony #1 in F Major

Note—All complimentary passes require \$5 additional for this program.

▲ JAMES DEPREIST, Conductor—Program C4

BONNIE HENNSLEY, Soprano

Fri, Aug. 12 and Sun, Aug. 14—8:00 pm.

Adults and Reserved \$10.00 Student/Senior \$8.00

Walton Hamlet and Ophelia

Barber Two Scenes from Anthony and Cleopatra

Prokofiev Suite from Romeo and Juliet

▲ JAMES DEPREIST, Conductor—Program C5

Sat, Aug. 13 and Mon, Aug. 15—8:00 pm.

Adult and Reserved \$10.00 Student/Senior \$8.00

Ives Decoration Day

Mozart Symphony #41—Jupiter, K. 551

Schubert Symphony #9, "The Great C Major"

▲ JAMES DEPREIST, Conductor—Program C6

MARJORIE KRANSBURG-TALVI, Violin

Fri, Aug. 19 and Sun, Aug. 21—8:00 pm.

Adult and Reserved \$10.00 Student/Senior \$8.00

Debussy Prelude to an Afternoon of a Faun

Lalo Symphonie Espagnole

Berlioz Symphony Fantastique

▲ JAMES DEPREIST, Conductor—Program C7

GARRICK OHLSSON, Piano

Sat, Aug. 20 and Mon, Aug. 22—8:00 pm.

Adult and Reserved \$10.00 Student/Senior \$8.00

Rossini La Cazza Ladra (The Thieving Magpie)

Chopin Piano Concerto #2, Garrick Ohlsson

Tchaikovsky Symphony #4 in F minor

● MORNING CONCERTS

● CHAMPAGNE BRUNCH—Program C8

CHICAGO CHAMBER BRASS

BRITT FACULTY STRING TRIO—SHERRY KLOSS, violin; RAY

MONTONI, viola; BRYAN EPPERSON, cello

Brunch by Soroptimist International of Medford

Sun, Aug. 7—10:00 a.m.

Adult and Reserved \$7.00 Student/Senior \$5.50

*Champagne Brunch tickets \$5.00. Order through Soroptimist, Box 452, Medford, OR 97501, (503) 779-4203, 535-6083. Order by Tues, Aug. 2

● SERENDIPITY SUNDAYS

Sun, Aug. 14—10:00 a.m.—Program C9

Sun, Aug. 21—10:00 a.m.—Program C10

Chamber music from the orchestra players from

rococo to contemporary

Adult and Reserved \$7.00 Student/Senior \$5.50

● FAMILY CONCERT—Program C11

Sat, Aug. 20—10:00 a.m.

Children \$1.00 Adult \$2.00 Tickets sold at the gate only

■ LECTURE/OPEN REHEARSALS

PHILIP BAYLES, Host/Lecturer

■ John Trudeau, Conductor—Program C12

Wed, Aug. 3—8:00 pm.

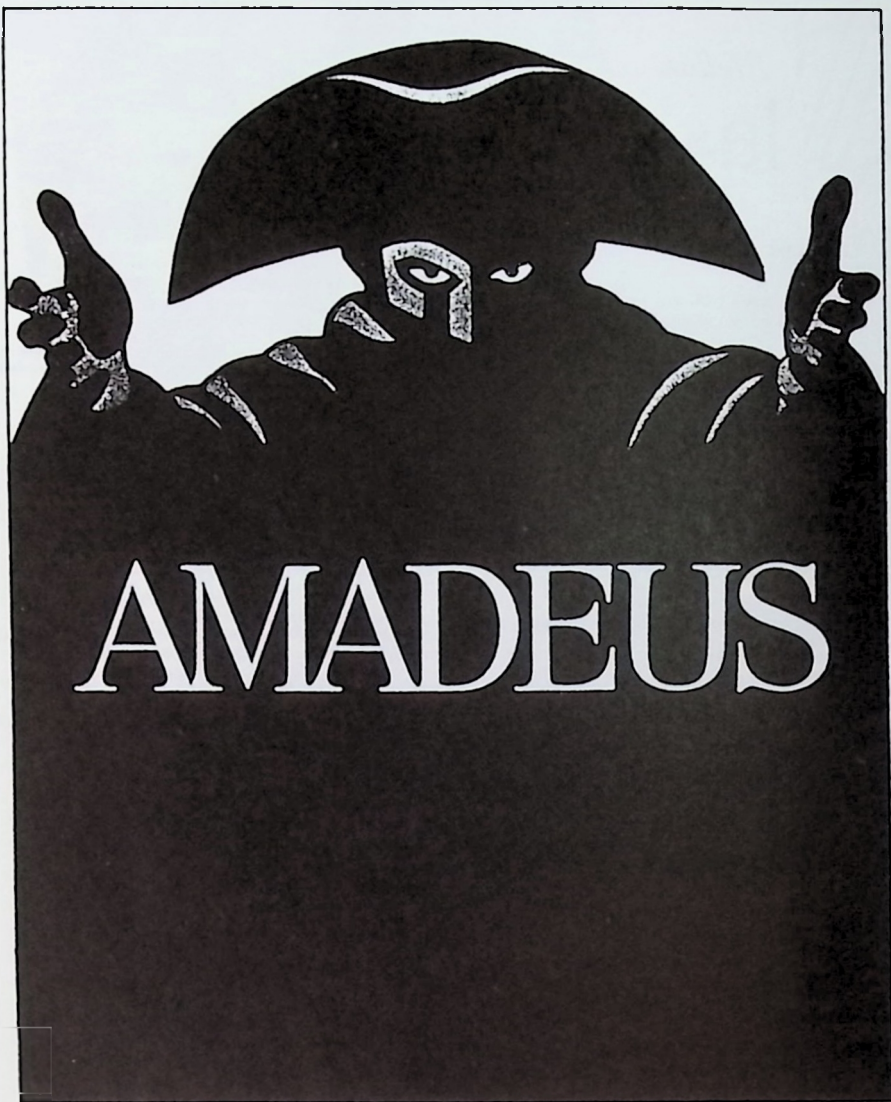
■ James DePreist, Conductor—Program C13

Wed, Aug. 10—8:00 pm.

■ James DePreist, Conductor—Program C14

Wed, Aug. 17—8:00 pm.

Adult and Reserved \$7.00 Student/Senior \$5.50



Notes to the Cast and Crew of
Amadeus at the Second
Read Through, June 19.

by Michael O'Rourke

I first read *Amadeus* six years ago. I was riveted. Alison Grant had seen the original production in London. She had called it the most complete theatrical experience of her life. I have several friends who saw Tim Curry play Amadeus in the New York production. They responded as did Alison. Then out came the movie. A box office smash. I went to see it with reservations. Movies based on plays have generally disappointed me. This was not an exception.

Why? I found myself confused, buried in spectacle and Philharmonic brilliance. And in the end I didn't know or care what had happened to Mozart.

Don't get me wrong. I love spectacle and technical expertise as much as anyone. More so sometimes. I've created spectacle and been caught up in the fun and excitement of it. I just found the movie's use of it out of place. I wanted real people grappling with real issues. To quote *Amadeus*: "... Underclothes on the floor! Sheets still warm from the woman's body! Even a pisspot brimming under the bed!"

Aside from this, the movie took Mozart's genius for granted. "Mozart? Of course he's a genius. He's dead and it is safe to assume, what with hundreds of recordings, well, he simply must be!"

"It is safe to assume . . ." Deadly words in the theatre (or film). This cast, Scott [Avery] and myself, must challenge and vigorously question any assumptions, especially the safe ones. It is not our purpose to trample the genius of Mozart. But we must find out what that genius means to us; how that genius effects us here, now; and what is our personal experience of genius. If we work hard, (and with some luck), we will ignite the genius in ourselves through Mozart's. And after we have questioned it, improvised and exercised it, played it, what we personally discover will be available to our audiences.

As you know, I have chosen to play the role of Amadeus. When I told friends they immediately responded, "Of course you are!" However, I believe there's something beyond my personally knowing what it's like to be an Amadeus that makes the play valid for all of us.

About two full moons ago I re-read the play script. Again I was riveted. Perhaps the moon influenced me. I was immediately struck by how little the technical and design mattered. The story itself captivates, moves, horrifies, pleases. What grabbed me deep down were the characters, the relationships, the inner dialogue of Salieri, Mozart, Fraulein Weber, the Court. I'm not sure I can now express to you how shocked I was, how invigorated. Perhaps we will discover that together in rehearsal.



Immediately following these impressions, I began to surmise practical solutions. Who, for instance, could play Salieri? An awesome role. My intuition said 'Doug Mitchell.' Most of you know Doug played Charlie Baker, the lead in our runaway hit, *The Foreigner*, of last season. He is a strong actor with excellent credentials. He is charming, witty, charismatic. And he is sympathetic to the problems and demands of playing an intimate space on a shoe string budget. Doug and his family are very supportive, emotionally, of our process. He is a shrewd critic as well.

Doug agreed to play Salieri. We had a foundation.

From here I began to survey the field for an Amadeus. Friends began hinting I might play the role. Direct and play Amadeus? That seemed foolhardy. So I began to consider a co-director as a possibility.

I asked Scott Avery, who recently formed Studio X with Ruth Wire, to consider the project. He had just opened a sensitive and well-played production called *Night's Breath*. Although I've known him only about 9 months, I knew from his directing and technical direction that, although we might at times disagree ardently, we seem to think along the same lines. I trust his eye and judgment.

Scott agreed to co-direct the production.

Scott and I chose the rest of you (Margaret Avery, Jeb Livingston, Jim Stasek, Kate Sullivan, Neil Weston), not only because of your talents, but because of your willingness to work ensemble.

At this point you may ask, "There are only seven actors here. How are we going to pull this off?"

Four of you will become a chorus. From this chorus we will weave a Viennese tapestry with voice and gesture. Each of you will play citizens, servants, and a member of Joseph's Court. The chorus will be ever present, anonymous. From this 'background' you will step forth as characters when demanded by the script.

We plan to re-design the audience-actor spatial relationship in the theatre. We will present our design concept when we begin blocking.

Finally, I would like to share some thoughts and feelings.

Salieri is a personification of what the artist *must* contend with. It is a life or death contest. As a spokesperson, Salieri expresses the culture's envy and fascination of, anger with, cruelty toward, the artist.

Some words that characterize Amadeus: Total abandon, animal vitality, deeply original, a bird lover, simultaneously delicate and gross, a butterfly and a goat, impressionable, vulgar, provoking, playful — always playful, obscene.

At age 25, when Amadeus was first present at the Court of Emperor Joseph, and even 10 years later, we find his survival skills quite undeveloped. Wolfi, and his wife Stanzi, are children in a grand palace of dazzling possibilities. It is also quite dangerous. So we find here that political reality *is* important to the artist. This leads us to questions about the monarchy itself. It's hard to read Joseph — who he is and what he is doing. How much power does he actually possess? Why does he allow a general lack of taste to prevail? Is he an enemy or a friend?

This is not a play about a victim or a martyr. There are several instances when Amadeus is confronted with his personal weaknesses and duplicity. Each time he runs to the Music. Is this wise? How does he buy into Salieri's persecution? Are there other choices available? What is he contributing to his own demise? Shaffer points out there is in the music of Mozart a sprung line, gracefulness, and energy, for which he is celebrated. If we find this, as actors and technicians we will be able to present the simple truth for which Shaffer's play is celebrated. Simply.

Alright, let's begin the rehearsal.

Actors' Workshop will present AMADEUS by Peter Shaffer August 12-September 12, Fridays, Saturdays, and Mondays at 8:15 pm at the Actors' Workshop Theatre, 295 East Main No. 5 in Ashland. Advance tickets are available at Blue Dragon Books. Reservations may be made by calling (503) 482-9659.



Michael O'Rourke is the Artistic Director of Actors' Workshop.



Sunriver Music Festival

A Second Decade of Outstanding Classical Music

by Adam Fishman

The Sunriver Music Festival, located in the beautifully natural setting of Sunriver, Oregon, will enter its second decade of providing intimate musical performances and present its eleventh music festival concert season. A major community event and one of Sunriver's and Central Oregon's prime summer attractions, the Festival offers audiences outstanding national performers, the exhilaration of the classical concert experience, the unique intimacy of The Great Hall, and the breathtaking beauty of Central Oregon.

The Sunriver Music Festival Orchestra is a chamber orchestra comprised of forty-five outstanding professionals from such orchestras as the Alabama, Austin, Cincinnati, Colorado Springs, Denver, Eugene, Monterey, New Orleans, Oregon, San Antonio, San Diego, Santa Barbara, Tulsa, and Utah orchestras. The festival is presented in a setting of unparalleled natural beauty abounding with recreational opportunities. Characterized by open rehearsals, this event further integrates the performers into the community by housing musicians with Sunriver residents. The Festival attracts an orchestra of skilled professional musicians, outstanding artistic leadership, and gifted solo artists to present musical performances of the highest caliber.

The eleventh annual Sunriver Music Festival kicks off this concert season with a gala celebration on Friday, August 12,

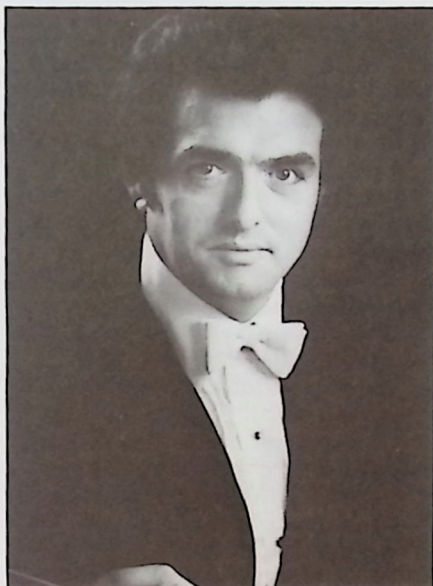
1988, that includes an evening of light classical music at 6:30 pm in the Great Hall, followed by a gourmet dinner at 8:00 pm in the Sunriver Pavilion. The evening's theme is music from Broadway and Vienna. Frank Diliberto, Assistant Conductor of the Oregon Symphony, will be guest conductor for half of the evening's program that will include selections from "West Side Story," "Sound of Music," and "That's Entertainment," and the "Emperor Waltz" and "Tales from the Vienna Woods." This evening marks the first concert for the Sunriver Music Festival and the beginning of the twelve day event to run through Saturday, August 20, 1988.

The eleventh season contains a series of four subscription concerts, an opening gala concert and dinner, a demonstration for young people, a concert lecture series, and several open rehearsals. The Festival officially begins Wednesday, August 10, 1988, with open rehearsals in the Great Hall beginning each morning at 9:30 am.

Sung Kwak, Music Director and Conductor of the Austin Symphony, will return for his fifth season as Artistic Director and Conductor of the Sunriver Music Festival. A former Assistant Conductor of the Cleveland Orchestra, Maestro Kwak is a frequent guest conductor of orchestras throughout the United States and Asia. Maestro Kwak will conduct the Sunriver Music Festival Orchestra on a variety of exciting musical



Artistic Director and Conductor, Sung Kwak



Frank Diliberto guest conducts for the gala opening night concert

programs. The works to be performed by the Sunriver Music Festival Orchestra will include pieces by: Bach, Beethoven, Haydn, Ravel, Sibelius, Prokofiev, Bizet, Mendelssohn, Zwilich, Paulus, and Mozart.

The subscription series is a set of four concert programs that begins on Sunday, August 14, at 8:30 pm. Maestro Kwak will present Zwilich's Prologue and Variations for String Orchestra, as well as featuring our special guest piano soloist, Tong-Il Han, performing Beethoven's Piano Concerto No. 3 in C Minor, Op. 37. Guest conducting on the first program, Stephen Paulus, KMS Resident Artist and the Sunriver Music Festival's Composer in residence, will present his composition-al work *Reflections*.

Many soloists will be featured during the eleventh concert season. Tong-Il Han, our distinguished piano soloist and winner of the Lenventritt Competition, will perform two piano concertos with the Sunriver Music Festival Orchestra. Mr. Han will perform Beethoven's Piano Concerto No. 3 in C Minor, Op. 37 on Sunday, August 14, and Mozart's Piano Concerto No. 17 in G Major, K. 45 on Thursday, August 18. Vincent Fritelli, Ellen Schinnerer Deffner, and Eric Kim will also be some of the featured Festival Artists performing Mendelssohn's Trio in D Minor for Violin, Cello and Piano on Tuesday, August 16.

Stephen Paulus, KMS Resident Artist for 1988, is our featured Composer in Residence for the 1988 Sunriver Music Festival and will present two of his works *Reflections* and *Spectra* during the 1988 Sunriver Music Festival. Mr. Paulus has written works for orchestra, chorus, chamber and solo performers and also has three operas to his credit. His work has been performed extensively both in the U.S. and in Europe, including major performances at the Aldenburgh and Edinburgh Festivals. A recipient of Guggenheim and NEA fellowships, Paulus has served as a Composer in Residence with the Minnesota Orchestra from 1983-1987 under the Exxon/Rockefeller/NEA Residency Program administered by Meet the Composer/NY.



Stephen Paulus featured Composer in Residence

In addition to the subscription series and gala celebration, the Sunriver Music Festival will continue with its strong commitment to education by providing a Special Demonstration for Young People on Saturday, August 20, at 2:00 pm in the Great Hall. This demonstration for the young people will be at no charge and has been a favorite of the younger audiences throughout the community.

Ray Fabrizio, principal flute of the Monterey Symphony and the Sunriver Music Festival Orchestra, is the man that recognized the outstanding acoustical potential and intimate atmosphere of the Great Hall. He and Polly Kahle, a Sunriver resident and family friend of Fabrizio, are generally credited with the inspiration of creating a music festival in Sunriver's rustic Great Hall. In 1976, Ray shared the idea with his colleagues at the Bear Valley Music Festival, and they too became enthused with the notion of a festival that would combine elements of chamber ensemble and chamber orchestra repertoire performed by professional musicians in Sunriver's idyllic setting. Sunriver Properties, Inc. (now Sunriver Properties Oregon, Ltd.), developer of Sunriver, was receptive to the concept and agreed to support it by providing the Great Hall together with

additional financial and staff support.

An eight-member steering committee was formed to plan the first Festival. The committee consisted of Ray Fabrizio and Polly Kahle with Charlene Wilson, a cellist from Santa Barbara; Joan Hibbs, a Sunriver resident; Julie Peecher, then Public Relations Director of Sunriver; the late Dr. Eugene White, the president of Bend's Central Oregon Symphony Society; Jerry Yahna, chairman of the music department of Central Oregon Community College; and Jim Reeves, then Assistant Manager of the Oregon Symphony, later General Manager of the Eugene Symphony and now Orchestra Manager of the New Mexico Symphony.

Lawrence Leighton Smith, then Music Director and Conductor of the Oregon Symphony and now The Louisville Orchestra, was invited to be the Festival's first Artistic Director. After nearly two years of planning, the first Sunriver Music Festival was held August 22-27, 1978.

In 1978, the Festival took place over six days and consisted of three concerts, featuring repertory for both chamber ensembles and a chamber orchestra of 32 musicians. By 1983, the Festival's program had become established at twelve days with four subscription concerts featuring a mixture of music for small ensembles and chamber orchestra, a special evening of chamber music for Festival patrons, and a demonstration for children. Informal chamber music get-togethers by the musicians produce spontaneous performances throughout the community.

Previous guest conductors for the Festival have included James DePreist in 1987, Barry Tuckwell in 1982, Joel Lazar in 1981 and George Cleve in 1980. Guest soloists have included Mark Westcott, Gregory Partain, Alan Chow and Christopher O'Riley, piano and Barry Tuckwell, horn. In 1983, four guest conductors were engaged in search of a successor to Maestro Smith: Gerhard Zimmermann, Murry Sidlin, Seymour Lipkin and Sung Kwak. Maestro Kwak was appointed Artistic Director in October, 1983 and has recently been contracted through the 1989 season.



Our 11th Season
Sunriver Music Festival
"In the Classic Sense"

Gala Concert

Friday, August 12 6:30pm

Sung Kwak, conductor
 Frank Diliberto, guest conductor

SMETANA *Three Dances from "The Bartered Bride"*
The Dance of the Cuckoos

J. STRAUSS JR. *Empress Waltz, Op. 437*

J. STRAUSS JR. *Tales from the Vienna Woods, Op. 325*

BERNSTEIN *Selections from "West Side Story"*

HAMMERSTEIN *Selections from "Sound of Music"*

POLSKER *Selections from "This Is Entertainment"*

SOUSA *Six of Sixes from*

Concert I

Sunday, August 14 8:30pm

Sung Kwak, conductor
 Stephen Paulus, guest conductor
 Tong Il Han, piano

ZWILICH *Prologue and Variations for String Orchestra*

PAULUS *Reflexions*

BEETHOVEN *Nine Concertos No. 3 in C minor, Op. 92*

Concert III

Thursday, August 18 8:30pm

Sung Kwak, conductor
 Tong Il Han, piano

PROKOFIEV *Symphony No. 1, Op. 25, "Classical"*

J.S. BACH *Symphony in D major, Op. 48, No. 4*

RAVEL *Suite from Mallet Concert*

MOZART *Piano Concerto No. 17 in G major, K. 453*

Concert II

Tuesday, August 16 8:30pm

Sung Kwak, conductor
 Vincent Frittelli, violin
 Eric Kim, cello

Ellen Schirmer-Dietner, piano

SIBELIUS *Valse Triste*

MENDELSSOHN *Trio in D minor for Violin, Cello and Piano*

BEETHOVEN *Symphony No. 7 in A major, Op. 92*

Concert IV

Saturday, August 20 8:30pm

Sung Kwak, conductor
 Stephen Paulus, guest conductor

RAVEL *Pavane Pour Une Infante Déchue*

HAYDN *Symphony No. 3 in G major*

PAULUS *Spectra*

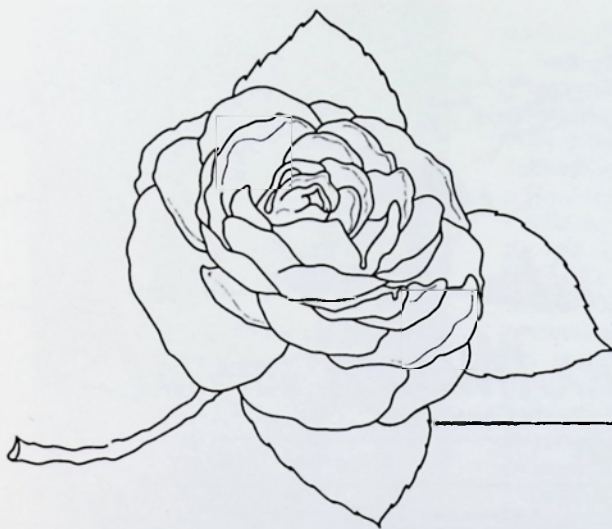
MENDELSSOHN *Symphony No. 3 in A minor, Op. 56, "Scottish"*

*Program and artists subject to change.

During the winter of 1987/88, a major re-organization of the Festival took place, creating a newly formed Board of Trustees installed to oversee the Festival and a Volunteer Council to continue to carry out the many important activities and events that are so vital to the operation of the Sunriver Music Festival. This restructuring allows for continued financial and artistic success of the Sunriver Music Festival through the second decade of its commitment to provide outstanding classical music to Central Oregon and the Pacific Northwest.

All subscription concerts will begin at 8:30 pm in the Great Hall. The Festival Gala concert will begin at 6:30 pm followed by a gourmet dinner at 8:00 pm. For ticket information and any inquiries regarding the Sunriver Music Festival and Gala Dinner Celebration please contact: The Sunriver Music Festival, P.O. Box 4308, Sunriver, OR 97707 or call the Sunriver Music Festival Office: (503) 593-1084.

Adam Fishman is Business Manager of the Sunriver Music Festival.



Marie...

by Dixie McCulloch and Pam Cooper

Rogue Valley opera lovers will be in for a treat when Verdi's *La Traviata*, one of the world's most popular operas, is presented by Rogue Opera on Thursday, September 8 and Saturday, September 10 in the SOSC Music Recital Hall. Ellen Phillips Frohnmayer will star as Violetta Valery, Michael McCall will portray Alfredo Germont, and Philip Frohnmayer will star as Giorgio Germont. The opera will be produced and directed by Francine Peterson and conducted by former Medford music educator Lynn Sjolund. The Frohnmayers, Peterson and Sjolund are all members of the faculty at Loyola University in New Orleans, where *La Traviata* was presented this past May.

An opera in three acts with libretto by Francesco Piave, *La Traviata* is the story of Violetta Valery, a Parisian woman of easy virtue who meets Alfredo Germont at one of her parties. They are left together while the other guests are having supper, and Alfredo declares his love for her. For once, Violetta feels that a man might mean something to her, but she shrugs off the idea with a laugh because she enjoys her own kind of life too much. Just the same, she goes to live with Alfredo outside of Paris, secretly selling her jewels to support them.

When Alfredo discovers this, he goes

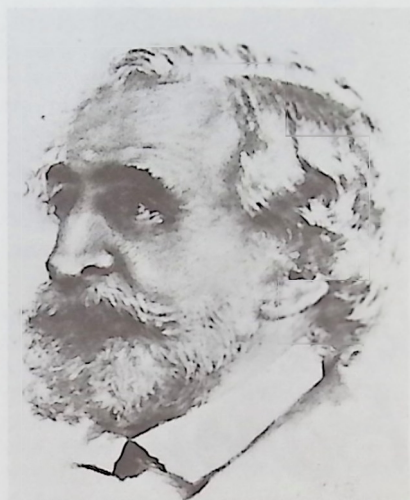
to Paris to raise money. In his absence his father, Giorgio Germont, visits Violetta and asks her to give up his son, stating her liaison with the family is seriously affecting Alfredo's sister's own marriage chances. Violetta sadly agrees. The elder Germont is greatly impressed and moved by her dignified personality as well as her sacrifice. She packs and leaves the love nest she shared with Alfredo, leaving not even a note.

Not knowing the reason for her disappearance, the distraught Alfredo goes in search of Violetta. Some time later, when Violetta has taken up with an elderly Baron, she and Alfredo meet at another party. Alfredo is indignant and rough with her and challenges the Baron to gamble for high stakes. Alfredo wins, but insults Violetta before the whole company by throwing the money at her. Giorgio Germont arrives at this moment, reproaches his son for his behavior, and publicly disowns him.

In the last act, Violetta is dying of consumption. In her poverty-stricken little room, she reads a letter from Giorgio, telling her that his son now knows everything and is coming to ask her pardon. A carnival procession passes by outside, cynically accentuating Violetta's distress. Then Alfredo runs in, full of love

La Traviata

Marguerite... Violetta



Giuseppe Verdi, 1813-1901

for her again. Violetta tries to dress to go away with him, but it is too late and she dies in his arms.

La Traviata is an opera with doubtful beginnings. Originally written as a novel by Alexander Dumas the younger (1824-1895), *La Dame aux Camelias* was published in 1848 and immediately greeted with controversy. The heroine, Marguerite Gautier in the play who later became Violetta Valery in Verdi's opera,

was fashioned after Marie Duplessis (1824-1847), a courtesan of 19th century Paris. Franz Liszt was one of her lovers, as was Dumas.

La Dame aux Camelias was published a year after the death of Marie Duplessis and had as characters people of high society who appeared under different names but who were easily recognizable. Though the play was written very soon after the novel, it was delayed by censors for four years and through three revisions. Thus, it was not until 1852 when the play was first presented to the public.

In the play, Marguerite Gautier was a woman of questionable reputation and it was the camellia, pale and cold, that symbolized her character. At their beginnings, both the book and the play were touted as immoral, but Dumas was not trying to shock; rather, he reflected the period in which he lived and idealized a well-known courtesan as she rose above her situation and felt capable of pure selfless love. Dumas characterized the hollowness of a courtesan's life, but did not intend to glamorize it.

The first performance as an opera, at the Teatro La Fenice in Venice on March 6, 1893, was a disastrous failure, but not completely unexpected by the composer. Immediately into rehearsals Verdi knew

(Continued on page 40)



*"Dance
Studio,"
1988*

The Colorful World of Jerry Baron

by Patricia Joy Shea

Paris, 1905. At the Salon d'Automne, a major art exhibition, a group of young artists, including Henri Matisse, André Derain, and Maurice Vlaminck, shock the critics with paintings screaming with color, color so aggressively and willfully handled that the group is derisively labeled "les Fauves," the Wild Beasts. Heirs of the stylistic traditions begun a generation earlier by van Gogh and Gauguin, the Fauves go considerably beyond anything their predecessors accomplished. Here the color is completely unrestrained, wildly contrasting, sometimes even squeezed straight onto the canvas from the tube so as not to lose anything from the intervention of a brush.

Coos Bay, 1988. As you walk into the offices of *The World*, Coos Bay's daily newspaper, the impression is of the workaday world, clothed in muted greens and tans. Typewriters and computer terminals are everywhere; ad copy is mounted on light tables, ready to be pasted up; telephones are ringing. But the riot of color on the walls of a glassed-in cubicle at the back of the newsroom attracts the eye like a magnet, even from the reception desk sixty feet away. As one enters that cubicle, the office of *World* Publisher Jerry Baron, the riot sings out, demands attention, offers a delightful and unexpected contrast to the sea of conventional business trappings that surrounds it. The impact is perhaps not so different from that which startled turn-of-the-century Parisian arts patrons who ventured into Room VII of the Salon d'Automne.

The occupant of the cubicle also happens to be the artist. Jerry Baron has been drawing all of his life, but he only began painting in earnest in 1981. His paintings in acrylics and mixed media will be the focus of a special show, "Color - '88," which will open at Bandon's 230 Second Street Gallery on Saturday, August 20.

"Most of the expression in my work comes from color, not content," he says. "Content is secondary to my relationship with color. With Matisse and other post-Impressionists, and the Impressionists themselves, color was brought into the world. Before these artists, there was only content in art work. They let color be in paintings and live in the world for itself. Even though the Impressionists and post-Impressionists painted recognizable scenes, the scenes are incidental to the use of color, just as in my own paintings. These artists were pioneers and I admire them."

Jerry Baron's colors are bright, pure, and unrestrained. They take us back to the times in early childhood when we were handed a box of Crayolas or finger paints and invited to create, and we did so with unrepressed gusto. In Baron's hands the result is similarly unrepressed, but has a sophistication that those of us who left art work back in grade school have never achieved.

"As you paint successfully, you find yourself breaking through all the years and getting back to the innocent, pure, and spontaneous expression of childhood," he comments. "When a painting is good it often has that [childlike] quality in it. I am not sure, but I think so."

"I often begin to paint with nothing in mind," he continues. "For example, I didn't know that I would paint the 'Woman In Corset.' I started with a blotch of green paint, then turned the brush over and scratched in her face, and it went from there. I never have a preconception of color relationships in my paintings. The colors dictate themselves as I paint, and when I don't have the colors right, my painting does not come out right. You have to fail a lot to succeed. For every painting I have on the wall, there are many that wound up at the bottom of my trash barrel waiting to be burned. But I also believe that as long as you keep succeeding at something, the 'failures' are not really failures, but experimentation for future successes."

Baron, who says he will "draw anything," also uses his drawings as seed matter for paintings. He will take one of his pencil sketches and turn it into one or more paintings. "Dance Studio" is one of five large (45" x 30") paintings that sprung from a Sunday morning sketch of the old Thurwachter house in Coos Bay. "Each painting I create in this way has a different expression and the colors are different," the artist states. "I always see the same subject differently each time I paint it. In the case of the Thurwachter House paintings, two sold, one to someone here in Coos Bay, and another to a person in Portland. The third hangs in the 230 Second Street Gallery in Bandon, the fourth I threw away because I didn't like it, and the fifth painting is the abstracted version, 'Dance Studio.'"

Many people see humor in Jerry Baron's paintings. Their simplicity and brightness convey an apparent lightheartedness in their treatment of people and animals, and there is an urbanity reminiscent of *New Yorker* cartoons. "I don't put a sense of humor in my paintings," he says, "but people see it. Whatever the people see is fine with me."



"A Lady and Her Dog," 1988; 23" × 14.5"; acrylic on masonite

The comparison with *New Yorker* cartoons is perhaps germane, since most of Baron's patrons are from urban areas and upscale suburbs: Portland, Los Angeles, San Francisco, Santa Barbara, New Jersey. "A lot of people from outside the South Coast buy my work. You don't see a lot of inventive art like mine in this area, but you do see some in cities. Ruth Harrison and her 230 Second Street Gallery have been very instrumental in introducing my work to a number of people from all over the country. These people know my work only because I show my art at 230, and the Gallery is solely responsible for my being recognized, since their clientele comes from everywhere.

Baron has been a member artist at 230 Second Street ever since the Gallery's inception in April 1983. In past years his paintings have also been in three separate juried open shows and a one-man show at the Coos Art Museum. Jerry Baron's work was also included in the 1987 Sunriver Art Exhibition. An acrylic on newsprint painting, "Corporate Executive," is on display at the Cobbleskill Gallery in Baron's home state of New York. This work was chosen from among 1500 entries to hang there in a show juried by a staff member of New York's Museum of Modern Art.

A wholly self-taught painter, Baron majored in the Japanese language at the University of California at Berkeley. He spent two and a half years in Japan as a reporter in the Air Force, and studied calligraphy and the koto (a stringed musical instrument) during his stay there. "That was thirty years ago, though," he says. "I don't play the koto, I'm not good at calligraphy, and I've lost most of my proficiency in Japanese. My Oriental experience has not influenced my art in any way. Paint in jars is the only thing that has influenced my art. Colors are what I am interested in."

"Color - '88" at Bandon's 230 Second Street Gallery will be a month-long opportunity to step into Jerry Baron's colorful world. His third one-man show at the Gallery, "Color - '88" will open with a public champagne reception from 5 - 7 pm on Saturday, August 20 and will close on September 17. The 230 Second Street Gallery, which shows the work of approximately 100 Pacific Northwest artists in a wide variety of media, has recently moved from its quarters in the blue and white Dahl Building on the corner of Second and Chicago in Oldtown Bandon to the "Continuum Center" building, about one block further west, at 175 East Second Street. Gallery hours are 10 am to 5:30 pm seven days a week.

Patricia Joy Shea is a frequent Guide contributor. She lives in Bandon.

For more information about "Color - '88" and other special shows, call the Gallery at (503) 347-4133.

Insomni-ACTS

Catch the 10:15 at Harbor Hall

by Patricia Joy Shea



The newest concept in theater comes to Harbor Hall this summer with the premiere of Insomni-ACTS on July 1 at 10:15 pm.

What is Insomni-ACTS? "Insomni-ACTS is a feast of fast-paced, late-night cabaret acts and theater vignettes which will be presented most summer Fridays and Saturdays at the new Harbor Hall," says Rick Hallmark, Insomni-ACTS coordinator.

"Patrons will be treated to short scenes from known and new, original theatrical works, dance, and more, performed by Encore Presenters' after-hours troupe. Many of these performers will have polished their acts in Encore's ongoing acting workshops. Encore Presenters' Repertory Dance Ensemble, with its focus on modern dance, will also be an important contributor to Insomni-ACTS," he continued. "If you've been hoping there would be more to do on summer weekends after dark than walking around the boat basin and watching the CB Patrol go by, Insomni-ACTS is for you."

Insomni-ACTS will last about an hour and a half, including a 15-minute intermission. Different shows will be presented each weekend, and Insomni-ACTS will be staged every weekend, except on evenings when a major performance is booked at the Hall.

"One of the most exciting things about Insomni-ACTS is that the audience will be right in the center of the action," Hallmark added. "The acts will take place in various parts of the auditorium as well as on the stage. Shows will be magical, kaleidoscopic, rapid-fire presentations which will exhilarate and delight our audience. And audience participation and an element of surprise are definitely an integral part of these performances."

Patricia Joy Shea is a regular Guide contributor. Her profile of artist Jerry Baron also appears in this issue.

The admission price of \$5.00 per person and \$9.00 per couple includes some complimentary refreshments; additional refreshments, including beer, wine, and soft drinks, will be available for purchase. Tickets are available at the door or by reservation through the Harbor Hall ticket office, 325 East Second Street (VISA/MC 347-4404.) For more information and reservations, call Harbor Hall at 347-4404.

PROGRAMS & SPECIALS AT A GLANCE



The Republican National Convention covered extensively by NPR August 15. The coverage pre-empt *Siskiyou Music Hall*.

Two great saxophone artists and **Al Cohn** are featured on Jazz Radio Festival, Friday 10:02 pm.

Mozart's early opera **Lucia** 10:30 am Saturday, August

Little Chills a series of suspenseful dramas, premieres Monday 9:00 pm.

Sunday	Monday	Tuesday	Wednesday
6:00 Weekend Edition	5:00 Morning Edition	5:00 Morning Edition	5:00 Morning Edition
8:00 Monitoradio	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
9:00 Micrologus	10:00 First Concert	10:00 First Concert	10:00 First Concert
9:30 St. Paul Sunday Morning	12:00 KSOR News	12:00 KSOR News	12:00 KSOR News
11:00 High Performance	2:00 St. Louis Symphony	2:00 Cleveland Orchestra	2:00 Milwaukee Symphony
12:00 Chicago Symphony	4:00 Northwest Week	4:00 Fresh Air	4:00 Fresh Air
2:00 A Musical Offering	4:30 Jefferson Daily	4:30 Jefferson Daily	4:30 Jefferson Daily
4:00 New Dimensions	5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered
5:00 All Things Considered	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall
6:00 The Folk Show	9:00 Mr. Adams and Mr. Jefferson	9:00 Selected Shorts	9:00 Vintage
8:00 Sing Out's Songbag	Little Chills (Beg. Aug. 15)	10:00 Ask Dr. Science	9:30 Paul Simon
9:00 Possible Musics including Music From Hearts of Space at 11 pm	9:30 What Ho! Jeeves	10:02 Post Meridian (Jazz)	10:00 Ask Dr. Science
	10:00 Ask Dr. Science		10:02 Sidra On Fire
	10:02 Post Meridian (Jazz)		11:00 Post Meridian (Jazz)

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Branford Marsalis
n the American
August 26 at

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enseful radio
August 15 at

Christopher Hogwood and The Academy of Ancient Music perform two programs of music by Vivaldi and Handel on St. Paul Sunday Morning, August 14 and August 21, at 9:30 am on KSOR.

Robin Lawson is on summer vacation, but **Vintage Jazz** continues on KSMF Saturdays from 11 am until 2 pm, hosted by Valerie Ing.

The Britt Festival opens its classical festival in August. Listen for details on Britt soloists guest hosting portions of *First Concert*.

Wednesday	Thursday	Friday	Saturday
ing Edition	5:00 Morning Edition	5:00 Morning Edition	6:00 Weekend Edition
Meridian	7:00 Ante Meridian	7:00 Ante Meridian	8:00 Ante Meridian
Concert	10:00 First Concert	10:00 First Concert	10:00 Jazz Revisited
News	12:00 KSOR News	12:00 KSOR News	11:00 World of Opera
ilkee ony	2:00 Music From Europe	1:30 Music from Washington	3:00 Tonight At Carnegie Hall
Air	4:00 Fresh Air	3:30 Marian McPartland's Piano Jazz	4:00 Studs Terkel
on Daily	4:30 Jefferson Daily	4:30 Jefferson Daily	5:00 All Things Considered
ngs ered	5:00 All Things Considered	5:00 All Things Considered	6:00 Mountain Stage
ow Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	8:00 A Prairie Home Companion
e Radio	7:30 Ashland City Band	8:00 New York Philharmonic	10:00 The Blues
emple	9:00 Le Show	10:00 Ask Dr. Science	
. Science	10:00 Ask Dr. Science	10:02 American Jazz Radio Festival	
oord	10:02 Jazz Album Preview	12:00 Post Meridian (Jazz)	
eridian	10:45 Post Meridian (Jazz)		

Sunday

**by date denotes composer's birthdate*

6:00 am Weekend Edition

National Public Radio's weekend news magazine with host Susan Stamberg.

8:00 am Monitoradio

The weekend edition of the award-winning news magazine produced by the staff of the Christian Science Monitor.

9:00 am Micrologus

Music from medieval, renaissance and early baroque periods hosted by Ross Duffin.

KSMF 89.1 / Rogue Valley

9:00 am - 2:00 pm Jazz Sunday

The best in contemporary jazz from the station library.

9:30 am St. Paul Sunday Morning

Aug 7 The Pasquier Trio performs the Serenade in C by Dohnanyi; the Trio in C by Jean Francaix; and the Trio No. 4 in c minor by Beethoven.

Aug 14 Christopher Hogwood conducts the academy of Ancient Music Chamber Ensemble in music by Vivaldi and Handel.



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Aug 21 A second visit with the Academy of Ancient Music Chamber Ensemble. Christopher Hogwood conducts music by Handel and Vivaldi.

Aug 28 Soprano Marni Nixon is accompanied by pianist Lincoln Mayorga in songs by Canteloube, Harbison, Kurt Weill, Jerome Kern, and Gershwin.

11:00 am High Performance

A new, innovative look at musical performance hosted by Andre Previn, who is both a noted jazz pianist, and Music Director of the Los Angeles Philharmonic.

Aug 7 Violinist Pinchas Zukerman and pianist Marc Neikrug perform sonatas by Mozart.

Aug 14 In Part One of "A Tribute to Irving Berlin," singer Joan Morris and pianist William Bolcom focus on songs from early in Berlin's career.

Aug 21 Joan Morris and William Bolcom perform Berlin's songs from the '30s, '40s and '50s in part two of "A Tribute to Irving Berlin."

Aug 28 Sir Colin Davis conducts the Symphony No. 2 in D, Op. 43 by Sibelius.

12:00 pm Chicago Symphony Orchestra

This great American orchestra is conducted by Sir Georg Solti.

Aug 7 David Zinman conducts Mendelssohn's Symphony No. 5 in D, Op. 107 ("Reformation"); and the Piano Concerto No. 1 in d minor, Op. 15 by Brahms, with soloist Misha Dichter.

Aug 14 Gunther Herbig conducts the Overture to *Oberon* by Weber; Four essays for Orchestra by Tadeusz Baird; and the Symphony No. 1 in c minor, Op. 68 by Brahms.

Aug 21 Sir Georg Solti conducts *A German Requiem*, Op. 45 by Brahms, with soprano Kathleen Battle, baritone Alfred Muff, and the Chicago Symphony Chorus.

Aug 28 Edo de Waart conducts *Short Ride in a Fast Machine* by John Adams; the Symphony No. 8 in G and the Cello Concerto in D by Haydn, with cellist Andres Diaz; the Piano Concerto in a minor, Op. 54 by Shumann, with soloist Anton Nel; and the Prelude to *Die Meistersinger* by Wagner.

2:00 pm A Musical Offering

This series presents concert performances of music from the renaissance through the classical periods.

Aug 7 Organist Harald Vogel performs music by Schlick, Attaignant, Bull, Di Lasso, Sweelinck and Scheidt.

Aug 14 The Smithsonian Chamber Orchestra with concertmaster/leader Jaap Schroder and oboist Stephan Hammer performs works by Haydn, Mozart and Beethoven.

Aug 21 Cantiones Sacrae and the Smithsonian Chamber Players perform music by Schutz, Demantius and Servais.

Aug 28 The Smithson String Quartet and guest soloists perform chamber music by Mozart and Beethoven.

4:00 pm New Dimensions

New Dimensions features interviews with leading figures in philosophy, literature, psychology, health, politics and religion.

Program acquisition funded by Soundpeace of Ashland. Local transmission funded by grants from Dr. John Hurd of the Family Chiropractic Center, Klamath Falls; Richard Wagner, and Joyce Ward, Architects, Ashland; and The Websters, Spinners and Weavers of Guanajuato Way, Ashland.

Aug 7 **Helping Yourself with Ram Dass** Ram Dass talks about serving others, helping as a path of wholeness.

Aug 14 **Intuition and Insight with Shakti Gawain** Each of us is endowed with an inner wisdom which is an infinite source of energy and creative inspiration. Shakti Gawain describes ways to tap into this guiding light within.

Aug 21 **Rumi: Poet of Divine Ecstasy, with Coleman Barks** A look at the exultant poetry of Jelaluddin Rumi, the thirteenth-century Sufi poet.

Aug 28 **Adventures of the Mind with Joseph Chilton Pearce** A fascinating look at the basis of learning and how the brain works.

5:00 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

6:00 pm The Folk Show

Nancy Spencer presents a wide variety of folk music, including occasional performances by local musicians, live broadcast recordings, and more.

Partial funding provided by Gallery Obscura, Ashland.

8:00 pm Sing Out's Songbag

This program brings you a weekly topical mix of different styles of folk music. Produced and hosted by Bill Munger.

Local funding provided by Patricia Seiler and Philip Studdenberg, Attorney at Law, Klamath Falls.

9:00 pm Possible Musics

Host Caroline Bryan features New Age music from all over the world. The program also includes:

11:00 pm Music From The Hearts Of Space

Local funding by Soundpeace, Ashland; and by Gallery Obscura, Ashland.

2:00 am Sign-Off



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Monday

**by date denotes composer's birthdate*

5:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs. Includes:

6:50 am Local and regional news

6:57 am Russell Sadler's Oregon Outlook

KSMF 89.1 / Rogue Valley
Morning Edition continues until 9:00 am

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and the KSOR News Department presents the latest local and regional news at 7:30, 8:30, 9:00 and 9:30 am. Also:

7:30 am Star Date

Local funds by Doctors of Optometry Douglas G. Smith and Richard Nelson; the Allen Johnson Family; the Northwest Nature Shop of Ashland; and Burch and Burnett of Coquille.

8:37 am Ask Dr. Science

Local funds by the Gateways Program of Douglas Community Hospital, Roseburg.

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Your host is Pat Daly.

Aug 1 RODRIGO: *Fantasia para un gentleman*

Aug 8 CHOPIN: Four Ballades

Aug 15 MILHAUD: String Quartet No. 9

Aug 22 SCHUBERT: Fantasia in C

Aug 29 BEETHOVEN: Violin Concerto

12:00 n KSOR News

Latest headlines, plus the weather forecast and the Calendar of the Arts.

2:00 pm St. Louis Symphony

A series of broadcast concerts lead by Music Director Leonard Slatkin.

Aug 1 Leonard Slatkin conducts Mozart's Piano Concerto No. 25 in C, K. 503, with soloist Radu Lupu; Joan Tower's *Island Rhythms*; and the Symphony No. 6 ("Pastoral") by Beethoven.

Aug 8 Kurt Sanderling conducts Haydn's Symphony No. 82, and the Symphony No. 15 by Shostakovich.

Aug 15 Gunther Herbig conducts the Violin Concerto No. 3, K. 216 by Mozart, with soloist Joshua Bell, and the Symphony No. 5 in B-flat by Bruckner.

Aug 22 Rafael Fruhbeck de Burgos conducts an excerpt from *Iberia* by Albeniz; the Piano Concerto No. 1 by Tchaikovsky, with soloist Jorge Bolet; and two works by Stravinsky: *The Firebird*, and the Divertimento from *The Fairy's Kiss*.

4:00 pm Northwest Week in Review

Northwest journalist Tom Ackerman hosts this weekly roundtable discussion of issues in the nation's capital, and how they affect the Northwest. Northwest legislators are frequent guests. Hear how developments in Washington D.C., will affect you.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features, including Russell Sadler's Oregon Outlook. Produced by the KSOR News Staff and hosted by News Director Annie Hoy. Mondays include *Thinking Ahead: Issues in Ageing* hosted by Judith Bernstein.

KSMF 89.1 / Rogue Valley

4:30 pm Fresh Air

Interviews, reviews and news headlines, hosted by Terry Gross.

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5:00 pm All Things Considered

Robert Siegel and Rene Montagne host this award-winning news magazine.

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris and Collins of Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

KSMF 89.1 / Rogue Valley

6:30 pm The Jefferson Daily

A repeat of the 4:30 broadcast on KSOR.

6:30 pm Siskiyou Music Hall

Aug 1 CANTALOUBE: *Chants d'Auvergne* series IV

Aug 8 SCHUBERT: String Trio in B-flat

Aug 15 TCHAIKOVSKY: Symphony No. 2 ("Little Russian")

Aug 22 CHOPIN: Piano Concerto No. 1

Aug 29 VAUGHAN WILLIAMS: Oboe Concerto

9:00 pm Mr. Adams and Mr. Jefferson

This new dramatic series portrays the relationship between the two ex-Presidents, and is based on their actual correspondence.

Aug 1 Sympathetic Vibrations In this episode Jefferson and Adams discuss religion.

Aug 8 Heroes of the Winter Night In this last episode, Adams and Jefferson, now both over seventy years of age, have a delightful exchange about their years of correspondence.

**9:00 pm Little Chills
Beginning August 15**

A series of dramas of chilling suspense!

Aug 15 This week we hear a tale of a broken-hearted witch in "Ladder," and a brutal sheriff finds a hell of his own making in "Demon Chariot." Both stories by Tamora Pierce.

Aug 22 A dog from beyond the grave rolls over and plays dead in "A Little Kindness" by Raquel Starace; and a young man finds a bottle with an Elizabethan genie in it in "A Long Friday" by Pamela Peterson.

Aug 29 Someone has murdered Mr. Bull, and the animals are trying to stop the slaughter in "The Animal Murder Mystery" by George Zarr; and a composer is haunted by the ghost of this dead lover in "Monica" by Andrew Joffe.

9:30 pm What Ho! Jeeves

P.G. Wodehouse's daffy characters come to life in this BBC adaptation, which moves from Tuesdays to Mondays this month.

Aug 1 Steeple Bumpleigh If all goes well, Florence Craye will soon be married to Stilton Cheesewright and Nobbie Hopwood to Boko Fittleworth.

Aug 8 Tribulations of an Uncle by Marriage Edwin the Boy Scout destroys Wee Nooke by using gun powder to clean out the chimney, but Uncle Percy blames Bertie.

Aug 15 Sundry Happenings in a Garden The burglar that Boko locks in the potting shed is none other than Lord Worplesdon's secret business associate.

Aug 22 Schemes and Ruses Lady Florence broke her engagement to Boko when he kicked Edwin in the pants, and Bertie hopes the same gag will work for him.

Aug 29 Fancy Dress Jeeves and Bertie decide that the perfect setting for the secret meeting between Lord Worplesdon and Chicester Clam is the fancy dress ball for which Bertie has obtained a devastating Sinbad the Sailor costume.

10:00 pm Ask Dr. Science

Craziness from the Duck's Breath Mystery Theatre.

Local funding provided by the Gateways Program of Douglas Community Hospital in Roseburg.

10:02 pm Post Meridian

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2:00 am Sign-Off



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Tuesday

*by date denotes composer's birthdate



5:00 am Morning Edition
6:50 am Regional News
6:57 am Russell Sadler's Oregon Outlook

KSMF 89.1 / Rogue Valley
Morning Edition continues until 9:00 am

7:00 am Ante Meridian
Regional News: 7:30, 8:30, 9:00 and 9:30 am.
Plus:

7:37 am Star Date
8:37 am Ask Dr. Science
9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert
Aug 2 SCHUMANN: Fantasy
Aug 9 BEETHOVEN: Symphony No. 2
Aug 19 KODALY: Peacock Variations
Aug 23 MOZART: Piano Concerto No. 22
Aug 30 RAVEL: Trio

12:00 n KSOR News

Headlines, weather forecast and the Calendar of the Arts.

2:00 pm Cleveland Orchestra

A season of concerts under Music Director Christoph von Dohnanyi.

Aug 2 Vladimir Ashkenazy conducts *Reverie* Op. 24 by Scriabin; the Violin Concerto No. 2 in d minor, Op. 22 by Wieniawski, with soloist Joshua Bell; and the Symphony No. 6, Op. 54 by Shostakovich.

Aug 9 Vladimir Ashkenazy conducts *Til Eulenspiegel's Merry Pranks* by Richard Strauss; the Violin Concerto in d minor, Op. 47 by Sibelius, with soloist Itzhak Perlman; and *Also Sprach Zarathustra* by Richard Strauss.

Aug 16 Vladimir Ashkenazy conducts the Symphony No. 1 in D, Op. 25 ('Classical') by Prokofiev; the Violin Concerto in a minor, Op. 82 by Glazunov, with soloist Kurt Nikkanen; and the Symphony No. 5 in e minor by Tchaikovsky.

Aug 23 Yoel Levi conducts the Overture to *I Vespri Siciliani* by Verdi; the Piano Concerto No. 2 in a minor by Liszt, with soloist Yefim Bronfman; and *The Planets* by Holst.

Aug 30 Christoph von Dohnanyi conducts the *Fidelio* Overture by Beethoven; the Two Piano Concerto in E-flat, K. 365 by Mozart, with soloists Guher and Suher Pekinel; and Mahler's Symphony No. 5 in c-sharp minor.

4:00 pm Fresh Air

Award-winning interviewer Terry Gross talks to leading figures in politics, entertainment and the arts.

KSMF 89.1 / Rogue Valley

4:30 pm Fresh Air continues until 5:00 pm
Local funding by
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4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. Hosted by KSOR News Director Annie Hoy.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris and Collins, Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

KSMF 89.1 / Rogue Valley

6:30 pm The Jefferson Daily

A repeat of the 4:30 broadcast on KSOR.

6:30 pm Siskiyou Music Hall

Aug 2 SCHUBERT: Symphony No. 1

Aug 9 VAUGHAN WILLIAMS: *In the Fen Country*

Aug 16 DVORAK: Quartet in F ("American")

Aug 23 BEETHOVEN: Quartet in e minor, Op. 132

Aug 30 GRIEG: Sonata No. 2 in G, Op. 13

9:00 pm Selected Shorts

An all-new series of great short stories, interpreted by some of the leading actors of our time.

Aug 2 Morgan Freeman reads "Not Exactly Lena Horne" by William Melvin Kelley. Joanna Gleason reads "Serenade" by Veronica Geng, and Joe Grifasi reads Garrison Keillor's "What Did We Do Wrong?"

Aug 9 Malachy McCourt reads "Two New York Pieces" by John McNulty, and Estelle Parsons reads "Everything That Rises Must Converge" by Flannery O'Connor.

Aug 16 Hume Cronyn and Jessica Tandy read "The Open Window" by Saki. Diane Venora reads "Able, Baker, Charlie, Dog," by Stephanie Vaughn, and Isaiah Sheffer reads "Things in the Wrong Hands" by Roy Blount, Jr.

Aug 23 Joseph Wiseman reads "The Jewbird" by Bernard Malamud, and Cynthia Harris reads "Train" by Joy Williams.

Aug 30 John Rubinstein reads "The Doctor" by Andre Dubus. Estelle Parsons reads "The Wind Chill Factor" by M.F.K. Fisher, and Peter Riegert reads "Should Wizard Hit Mommy?" by John Updike.

10:00 pm Ask Dr. Science

Produced by the Ducks Breath Mystery Theatre.

10:02 pm Post Meridian

All kinds of jazz.

2:00 am Sign-Off



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Wednesday

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5:00 am Morning Edition

6:50 am Regional News

6:57 am Russell Sadler's Oregon Outlook

KSMF 89.1 / Rogue Valley

Morning Edition continues until 9:00 am

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and KSOR's News staff presents the latest local and regional news at 7:30, 8:30, 9:00 and 9:30 am. Plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am First Concert

Aug 3 PROKOFIEV: String Quartet No. 1

Aug 10 MOZART: Quintet in c minor

Aug 17 BEETHOVEN: Piano Concerto No. 5

Aug 24 JOACHIM: Variations on an Original Theme

Aug 31 SAINT-SAENS: Piano Concerto No. 2 in g minor

12:00 n KSOR News

Headlines, weather and the Calendar of the Arts

2:00 pm The Milwaukee Symphony

Zdenek Macal leads this orchestra, recorded in Uhlein Hall in the Milwaukee Performing Arts Center.

Aug 3 Zdenek Macal conducts *Lontano* by Ligeti; the Schumann Piano Concerto, with soloist Horacio Gutierrez, and *Ein Heldenleben* by Richard Strauss.

Aug 10 Lukas Foss conducts the Overture to *Das Liebesverbot*, the *Venusberg Music* from *Tannhauser*, and Music from *Parsifal*, all by Wagner, and the *Magnificat* in D, BWV 243 by Bach, with the Milwaukee Symphony Chorus.

Aug 17 Zdenek Macal conducts the String Symphony by Ned Rorem, Haydn's Violin Concerto No. 1 in C, with soloist J. Patrick Rafferty, and the Symphony No. 40 in g minor, K. 550 by Mozart.

Aug 24 Zdenek Macal conducts the Serenade No. 6 in D, K. 239, *Serenata Notturna* by Mozart, *Verklarte Nacht* by Schoenberg, and the Piano Concerto No. 2 in c minor, Op. 18 by Rachmaninov, with soloist Andre-Michel Schub.

Aug 31 Zdenek Macal conducts a single work, the *Stabat Mater*, Op. 58 by Dvorak.

4:00 pm Fresh Air

Host Terry Gross talks with leading figures in politics, literature, entertainment and the arts. Local funding by the Central Valley Times.

KSMF 89.1 / Rogue Valley

4:30 pm Fresh Air

continues until 5:00 pm

Local funding by

Northwest Food Company, Medford.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features. Hosted by KSOR News Director Annie Hoy.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris and Collins, Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

6:30 pm Siskiyou Music Hall

Aug 3 SAINT-SAENS: Cello Concerto No. 2

Aug 10 HOVHANESS: *Mysterious Mountain*

Aug 17 MOZART: Piano Concerto No. 21

Aug 24 BACH: Overture in C

Aug 31 BEETHOVEN: 14 Variations in E-flat

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9:00 pm Vintage Radio

Highlights of the best — and worst — of drama and entertainment in radio's "Golden Age." Your host is Stu Burgess. This month: some radio classics!

Local broadcast funded by Arnold David Breyer, Attorney at Law, Mt. Shasta.

Aug 3 Gang Busters

Aug 10 The Mel Blanc Show

Aug 17 Mysterious Traveler

Aug 24 A Reporter Remembers Edward R. Murrow newscasts from the 1940s and 1950s.

Aug 31 A Reporter Remembers part II

9:30 pm Paul Temple

England's most popular radio detective is not Sherlock Holmes, nor is it Lord Peter Wimsey — it's Paul Temple, here in his American debut. Peter Coke plays the lead role.

Aug 3 Paul is wounded in the Paris flat. The police return a doll to Mary Desmond.

Aug 10 Steve is rescued by Philip Droste, and Marian Faber admits to a practical joke.

Aug 17 The doll, covered with blood, turns up in the Temple's car, and Mary Desmond is found nearby, badly hurt.

Aug 24 Marian Faber is forced to confess, and Paul invites Philip Droste to give a party. But we're not about to tell you how this ends!

Aug 31 In Episode One of "The Unlucky One," a man named Howard Gilbert is accused of murdering his fiancée, Brenda Stirling.

10:00 pm Ask Dr. Science

10:02 pm Sidran on Record

Jazz pianist and scholar Ben Sidran hosts this series tracking trends in the jazz world.

Local funds by Sheckells Stereo of Grants Pass and Medford.

Aug 3 Arthur Blythe describes his long musical journey from Los Angeles to the Apple.

Aug 10 George Benson talks about his first big record, "Breezin'," as well as his latest release with Earl Klugh.

Aug 17 Ken Nordine, creator of "Word Jazz," takes us behind the scenes in his electronic laboratory.

Aug 24 Betty Carter one of the world's great jazz vocalists, chronicles her years of bucking the system.

Aug 31 Wille Ruff Yale University professor and French horn player, talks about his recent trip to China, and demonstrates the hambone.

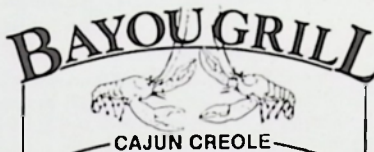
11:00 pm Post Meridian

More jazz for the night time.

2:00 am Sign-Off

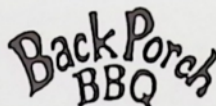


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September 1 - October 16

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Thursday

* by date denotes composer's birthdate

5:00 am Morning Edition

6:50 am Regional News

6:57 am Russell Sadler

KSMF 89.1 / Rogue Valley
Morning Edition continues until 9:00 am

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz, and the KSOR News staff presents the latest local and regional news at 7:30, 8:30, 9:00 and 9:30 am. Plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Aug 4 C.P.E. BACH: Harpsichord Concerto in g minor

Aug 11 BAX: String Quartet No. 1 in G

Aug 18 SHOSTAKOVICH: Symphony No. 13

Aug 25 MENDELSSOHN: Symphony No. 4

12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

2:00 pm Music from Europe

A series of performances by great European orchestras.

Aug 4 Music by Beethoven, Wagner and Brucker is performed by L'Orchestre de la Suisse Romande, the Finnish Radio Symphony, and the Berlin Philharmonic

Aug 11 An all-Berlioz program features the Moscow Radio Symphony Orchestra, the Osaka Philharmonic and the Philadelphia Orchestra.

Aug 18 Works by Tchaikovsky, Sviridov, and Shostakovich are performed by the Berlin Radio Symphony, the Moscow Radio Symphony and the USSR State Symphony.



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Aug 25 Music by Schumann, Mieczyslaw Karłowicz, and Bruckner is performed by the Berne Symphony, the Bavarian Radio Symphony, and the Polish National Philharmonic.

4:00 pm Fresh Air

Host Terry Gross welcomes leading figures in the arts, literature, politics and entertainment.

KSMF 89.1 / Rogue Valley

4:30 pm Fresh Air continues until 5:00 pm

*Local funding by
Northwest Food Company, Medford.*

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California, hosted by KSOR News Director Annie Hoy. News, weather, and features, including Russell Sadler's Oregon Outlook.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg and Morris, Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

KSMF 89.1 / Rogue Valley

6:30 pm The Jefferson Daily

Repeat of the 4:30 broadcast on KSOR.

6:30 pm Siskiyou Music Hall

Aug 4 BEACH: Violin Sonata in a minor

Aug 11 FAURE: Sonata No. 1 in A, Op. 13

Aug 18 BRAHMS: Sonata in E-flat, Op. 120

Aug 25 PROKOFIEV: *Lieutenant Kije* Suite

7:30 pm Ashland City Band

The summer tradition continues as KSOR/KSMF bring you another season of live broadcasts of the Ashland City Band from Lithia Park. Raoul Maddox conducts. Stu Burgess is your host.

9:00 pm Le Show

Harry Shearer's outrageous weekly comedy program from KCRW in Santa Monica. Shearer mixes music with comedy and satire.

10:00 pm Ask Dr. Science

Zaniness from the Duck's Breath Mystery Theatre.

10:02 pm Jazz Album Preview

The newest and best releases in jazz.

10:45 pm Post Meridian

The best in jazz. Call in your requests.

2:00 am Sign-Off



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Friday

*by date denotes composer's birthdate

5:00 am Morning Edition

Includes regional news 6:50, and Russell Sadler's Oregon Outlook at 6:57 am.

KSMF 89.1 / Rogue Valley

Morning Edition continues until 9:00 am

7:00 am Ante Meridian

Regional news at 7:30, 8:30, 9:00 and 9:30 am, plus:

7:37 am **Star Date**

8:37 am **Ask Dr. Science**

9:57 am **Calendar of the Arts**

10:00 am - 2:00 pm First Concert

Aug 5 MOUSSORGSKY: *Pictures at an Exhibition*

Aug 12 WIENIAWSKI: Violin Concerto No. 2 in d minor

Aug 19 BOCCHERINI: Quintet No. 24 in E

Aug 26 ALWYN: String Quartet No. 1

12:00 n KSOR News

Headlines, weather and the Calendar of the Arts.

1:30 pm Music from Washington

Concerts recorded in the nation's capitol.

Aug 5 The Mendelssohn String Quartet performs quartets by Mozart, Janacek, and Ravel.

Aug 12 Sisters soprano Kristine Ciesinski and mezzo-soprano Katherine Ciesinski are accompanied by pianist Jeffrey Goldberg in songs by Schein, Schutz, Mendelssohn, Berlioz and Tchaikovsky.

Aug 19 The Canterbury Cathedral Choir performs in a program recorded at the Washington Cathedral. Also featured is an audio tour of the Cathedral's Kibbey Memorial Carillon.

Aug 26 Members of the Folger Consort perform a program of early works by Dowland, Holbourne, Morley, Simpson, and J.S. Bach.

3:30 pm Marian McPartland' Piano Jazz

Hosted by Marian McPartland, this series encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz. (Repeated on KSMF Saturdays at 3:00 pm).

Local broadcast made possible by Jackson County Federal Savings and Loan.

Aug 5 Joyce Collins one of the most popular West Coast artists, solos on "Some Other Time" and her own composition "Marjolaine."

Aug 12 Teddy Wilson was a pioneer of modern playing, and today is one of the most copied jazz stylists. In one of the last public appearances of his life, this program features Wilson in performance of "Moonglow" and "I'll Remember April."

Aug 19 Bill Evans is featured in one of the last performances of his life, playing "All of You," and "The Touch of Your Lips."

Aug 26 Oscar Peterson the quintessential jazz pianist, offers a rare glimpse into his private and professional life. He joins Marian for a duet of "Falling in Love with Love."

KSMF 89.1 / Rogue Valley

4:30 pm Fresh Air

Terry Gross provides interviews, reviews and news headlines until 5:00 pm.

Applegate RIVER HOUSE RESTAURANT

Nestled in the pine trees overlooking the Applegate River with outdoor patio dining and indoors with a view of the river, the Applegate River House offers a pleasant dining experience at reasonable prices. We feature seafood, fresh pasta, fine wines, many served by the glass, and luscious desserts.

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Dinners Wed-Sun 4-9 pm

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Reservations:

846-6810

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. Friday includes Steve Forrester's report on events in Washington D.C., as they affect the Northwest, and Russell Sadler's Oregon Outlook.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg and Morris, Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D. Medford; Computerland of Medford; and Hardin Optical of Bandon.

KSMF 89.1 / Rogue Valley

6:30 pm The Jefferson Daily

(Repeat of 4:30 broadcast on KSOR)

6:30 pm Siskiyou Music Hall

Aug 5 HANSON: Symphony No. 2
("Romantic")

Aug 12 HAYDN: Piano Sonata in E-flat

Aug 19 SIBELIUS: *En Saga*

Aug 26 GIULIANI: Guitar Concerto No. 3

8:00 pm New York Philharmonic

A series of concerts under the direction of Zubin Mehta, and distinguished guest conductors.

Aug 5 Zubin Mehta conducts Haydn's Symphony No. 104 in D ("London"); Berg's Three Pieces for Orchestra, Op. 6; Haydn's E-flat Trumpet Concerto, with soloist Philip Smith; and *Til Eulenspiegel's Merry Pranks*, Op. 28 by Richard Strauss.

Aug 12 A variety of guest conductors is featured in performances of *Don Juan*, Op. 20 by Richard Strauss; Barber's Symphony No. 1,

Op. 9; the *In the South Overture* by Elgar; and the suite from *The Firebird* by Stravinsky.

Aug 19 Zubin Mehta conducts Villa Lobos's *Bachianas Brasileiras* No. 7; Ravel's *Daphnis et Chloe* Suite No. 2; and Tchaikovsky's Symphony No. 5 in e minor, Op. 64.

Aug 26 Zubin Mehta conducts the Prelude to Act I of *Khovanschina*, and *Songs and Dances of Death*, both by Moussorgsky, with bass Martti Talvela soloist in the latter work; and the Symphony No. 2 in c minor by Bruckner.

10:00 pm Ask Dr. Science

A Friday night dose of Duck's Breath Humor.

10:02 pm American Jazz Radio Festival

From National Public Radio, a weekly series of live jazz concerts recorded at clubs, concerts, and festivals throughout the country.

Aug 5 Carrie Smith remembers some of the great women in jazz and song in a concert which also features Hank Crawford and Jimmy McGriff.

Aug 12 Andy Narell the steel drum virtuoso, is featured in a concert from San Francisco's Great American Music Hall, along with pianist Art Lande.

Aug 19 Mark Isham a major fusion and new age trumpet player is featured along with Dizzy Gillespie disciple Jon Faddis.

Aug 26 Branford Marsalis fronts a quartet, and the great tenor player Al Cohn is heard in a concert recorded in 1986.

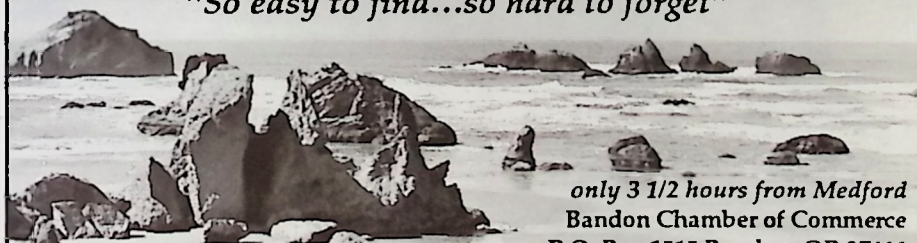
12:00 m Post Meridian

Jazz to end the week.

2:00 pm Sign-Off

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Saturday

by date denotes composer's birthdate

6:00 am Weekend Edition

NPR's weekend news magazine, hosted by Scott Simon. Includes:

7:37 am Star Date

KSMF 89.1 / Rogue Valley
Weekend Edition continues until 10:00 am

8:00 am Ante Meridian

Jazz and classical music for your Saturday morning, along with features and an occasional surprise. Includes:

9:00 am Calendar of the Arts

9:30 am Duck's Breath Homemade Radio
Saturday morning madness from the crazy Duck's Breath gang.

10:00 am Jazz Revisited

Funding for local broadcast is provided by Gregory Forest Products in Glendale and its Veneer Plant in Klamath Falls.

Aug 6 Extended Recordings Longer recordings from the 78 RPM era.

Aug 13 Parallels Two recordings each of "Blue Lou," "Easy Come, Easy Go," and "I Know That You Know."

Aug 20 Smithsonian Big Bands Selections from the recordings compiled by Gunther Schuller and Martin Williams.

Aug 27 One More Time Two tries at the same tune by Chick Webb, Jimmy Dorsey and some Basie-ites.

10:30 am Jazz

A half-hour of classic jazz from the station library.

KSMF 89.1 / Rogue Valley

10:00 am Car Talk The Tappet Brothers (Tom and Ray Magliozzi) mix wisecracks with expert automotive advice.

11:00 am Vintage Jazz

2:00 pm The Sound of Swing

3:00 pm Marian McPartland's Piano Jazz
A repeat of Friday's broadcast.

11:00 am NPR World of Opera

Local broadcast funded by Sun Studs of Roseburg and North Bend.

Aug 6 La Battaglia di Legnano by Verdi. This rarely performed opera is presented by the Hilversum Radio Symphony and Choir, with tenor Gianni Bavaglio and soprano Enriqueta Tarres.

Aug 13 Mazepa by Tchaikovsky. Baritone Wladimir Kinjajev leads the cast in a concert production from the Hilversum Radio Philharmonic.

Aug 20 Die Drei Pintos by Weber. Bass Hubert Waber sings the lead role in this opera, which was completed by Gustav Mahler. Kenneth Montgomery conducts the Hilversum Radio Symphony.

Aug 27 Lucia Silla by Mozart. An early Mozart opera is performed by the Hilversum Radio Chamber Orchestra and Choir, conducted by Kenneth Montgomery. (NOTE: This opera will begin one half-hour early at 10:30.)

3:00 pm Carnegie Hall Tonight

A series of exciting performances recorded in concert at Carnegie Hall.

Aug 6 Leonard Slatkin leads the St. Louis Symphony in the Symphony No. 67 in F by Haydn; and the Piano Concerto, Op. 38 by Samuel Barber, with soloist John Browning.

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ROGUE COMMUNITY COLLEGE OUTDOOR CONCERT BOWL

Aug 13 Soprano Benita Valente and pianist Cynthia Raim perform songs by Wolf and Obradors.

Aug 20 Tashi is joined by pianist Lukas Foss in Foss's *Tashi*; and performs Mozart's String Quartet in C, K. 157.

Aug 27 Kurt Masur conducts Leipzig's Gewandhaus Orchestra in Tchaikovsky's Symphony No. 5 in e minor, Op. 64.

4:00 pm The Studs Terkel Almanac

The weekly best of Studs' daily Chicago broadcast features interviews, readings, and occasional surprises. Produced by WFMT, Chicago.

Aug 6 An interview with Australian poet and novelist Rodney Hall on his lyrical tale, "Captivity Captive."

Aug 13 Studs' guest is Bernice Johnson Reagon of the a capella group Sweet Honey in the Rock.

Aug 20 Studs talks with *Newsweek* correspondent Richard Manning, who was recently expelled from South Africa.

Aug 27 Environmentalist Lee Botts and Dr. Orrie Loucks commemorate the 25th anniversary of Rachel Carson's *Silent Spring*.

5:00 pm All Things Considered

6:00 pm Mountain Stage

Larry Groce hosts this weekly live concert broadcast from West Virginia, featuring all kinds of music, comedy, and other surprises.

Aug 6 Larry Groce and the Mountain Stage regulars appear in an all-star show from the August Heritage Festival in West Virginia.

Aug 13 Three Louisiana bands appear this week: Al Rapone and the Zydeco Express, Rockin's Sidney (the "Toot Toot" man), and Allen Fontenot and the Country Cajuns.

Aug 20 Larry Groce's presents a "Best of Bluegrass" program, featuring John Hartford, the Nashville Bluegrass Band, Hot Rize, and others.

Aug 27 Larry Groce's guests include Jerry Jeff Walker.

8:00 pm A Prairie Home Companion

The news from Lake Wobegon continues. Funding for local broadcast provided in part by *The Medford Mail Tribune* and *Mid-Oregon Printing of Roseburg*.

10:00 pm The Blues

Your host is Mick Eaton.

2:00 am Sign-Off

Britt Shakespeare River rafting Chata

Experience all the pleasures of the Rogue Valley this summer. See for yourself why so many visitors have made a visit to Chata a tradition. The Patio is open for cocktails, Continental dining, snacks and Chicago style stuffed pizza. No charge for sunsets!

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Ellen Phillips Frohnmayer sings Violetta



Lynn Sjolund, Conductor

that *Traviata* would be a fiasco unless the three leads could be replaced. The tenor had been in poor voice all season; the baritone was contemptuous of the score; and the soprano, though vocally acceptable to Verdi, was completely unsuited by her healthy physique to portray the tubercular Violetta.

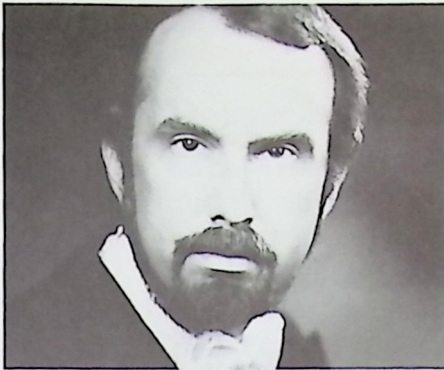
The opening night audience, upon hearing the doctor in the final act announce that Violetta had only hours to live, erupted with such loud whistles, shouts and laughter that the music could scarcely be heard. Added to this was the fact that it was presented in contemporary dress to audiences accustomed to "costume" opera.

Fourteen months later, in Venice, a different cast was engaged, recostumed in the period of Louis XIV, and *La Traviata* was an instantaneous success with the public. However, critics were infuriated. The most influential music critic of his time in England, Henry Chorley, felt the music trashy with nothing of musical value after the first act, with "an unwholesome interest in the story." He commenced to chastize England for allowing *Traviata* to become so popular there.

In an American performance, sung in English 29 years after its American premier, a *Chicago Tribune* critic wrote that the soprano tastefully "relapsed into Italian in all the wicked parts of the opera, a bit of ethical consideration for her public, unique but not the less touching." Today, *La Traviata* ranks as one of the most popular of all operas.

Well-known in music education, Lynn Sjolund, conductor of this production, is founder and director of the Rogue Valley Chorale and has directed them in such works as the Requiems of Verdi, Brahms, Mozart, and the B Minor Mass of Bach. He served as division president of the Music Educators National Conference (MENC) and has been a member of the National Executive Board of MENC. Sjolund received his Bachelor of Arts and Master of Music from the University of Oregon and has studied under such well known choral conductors as Eric Ericson, Paul Salomonovich, Roger Wagner and Helmut Rilling. He also spent a year studying and teaching in Southwest Germany in the International Comparative Music Education Program. Sjolund is now director of the Loyola Chorale.

Ellen Phillips Frohnmayer who sings Violetta, has been singing professionally since she was 20, when she apprenticed at the Santa Fe Opera Company. Under Margaret Harshaw, she studied at the Curtis Institute of Music in Philadelphia, and coached with Max Rudolph and Franz Rupp. For three summers she sang chamber music at the Marlboro Music Festival, including performances with Ned Rorem, Rudolph Serkin, and under Pablo Casals' baton. David Effron chose her to create a leading role in the 1975 American premiere of the Cavalli opera, *Scipio Africanus*. In July of 1976, she made her European debut at the Aix-en-Provence Festival in France as soloist in the Mozart Requiem under Stanislaw Skrowaczewski. Thereafter she remained in Europe and



Philip Frohnmayer sings Giorgio Germont

became recognized as a Mozart soprano, singing numerous roles in Karlsruhe, Saarbrücken, Passau, and Essen. Mrs. Frohnmayer is now a member of the voice faculty at Loyola and continues to perform regularly on both sides of the Atlantic.

Philip Frohnmayer who sings Giorgio Germont, has performed extensively throughout the United States, West Germany and Holland. A native Oregonian, he graduated from Harvard University, took a master's degree at the University of Oregon, and studied singing with Hans Hotter, Martial Singher, and Re Koster. During his postgraduate year of study at the Stuttgart Conservatory, the famed Bach conductor Helmuth Rilling engaged him for many European and American performances, including recordings. From 1975 to 1977, Mr. Frohnmayer was chairman of the voice faculty at the University of Utah in Salt Lake City and sang many times with the Utah Symphony. In 1976, he was top prizewinner in the Munich International Competition. That victory resulted in a move to Europe and a varied career there; operatic performances in Heidelberg, Luxembourg, Ludwigshafen and Worms. Mr. Frohnmayer continues to travel to Europe for concert tours and regular engagements with the Dutch Radio Orchestra. He is presently a professor of voice at Loyola.

Francine Tuft Peterson has produced and directed six operas: *Il Tabarro*, *Gianni Schicci*, *Barber of Seville*, *The Magic Flute*, *Premonitions*, and the spring



Francine Tuft Peterson is the producer

1988 Loyola University production of *La Traviata*. She has also produced and directed three musicals, *Camelot*, *Fiddler on the Roof*, and *Pirates of Penzance*, as well as 46 opera scenes for Loyola Opera Theatre. Mrs. Peterson has directed and produced for Humboldt Light Opera Company, Eugene Opera, Humboldt State University, Mainstage Theatre and College of the Redwoods. She has taught at Humboldt State University Opera Workshop, College of the Redwoods, and privately in San Francisco. She holds a Bachelor of Fine Arts from the University of Utah and a Master of Arts from Humboldt State University. Mrs. Peterson is director and founder of Loyola Opera Theatre.

The Rogue Opera production of *La Traviata* will also feature Irene Bowers, a recent graduate of SOSC, as Flora Bervoix, Christopher Cheek as Baron Douphol, Judy Swan as Annina, Laurance Fee as Gastone, Kenneth Frame as the Marquis D'Obigny, and Gregory Goode as Giuseppe.

Chorus members are Linda Wegner, Kathleen Dougherty, Carole Lambert, Roy Bashaw, Patricia Leines, Jerome Nitzberg and Jim Goode.

Dixie McCulloch is a member of the board of the Rogue Opera, and Pam Cooper is the Opera's Office Manager.

La Traviata will be presented September 8 and 10 in the SOSC Recital Hall. Tickets may be purchased at the Rogue Opera office in the Music Building at SOSC, or by calling 482-6400.

Spectrum and void

Grandpa used to be a coalman. Now he calls me Suzy Q (is that an endearment or has he forgotten my name?), makes me oatmeal with raisins served piping hot in one of Grandma's hairline crack-veined white porcelain bowls. He gives me many pieces of spearmint gum and money to buy comics. Sometimes at dusk he herds me into the front yard to hunt nightcrawlers with a flashlight. When he takes me fishing he lets me sit in my own canvas folding chair (further down the bank from where he sits dozing with Grandma).

We laugh at Grandpa every Christmas when he brings home a tree that looks like a chimney brush. He mumbles the blessing at mealtime, and no one ever knows what he prays for. Nevertheless, we are satisfied.

Deeper into Canada

Great Grandpa took a rocking chair into the middle of the yard and sat there for many hours thinking about what he saw. No one would ever suspect that a man who salted his food before tasting it thought this:

"That a tree exists describes the tree's entire being. I go beyond mere existence to my awareness of existence and my understanding of what existence means. I am what I am. At the same time, I am what I think I am. I may distinguish a tree from that which is not a tree but never know what it is like to be a tree, even if I become one."

Great Grandpa had time for this, all the time in the world. He lost the urgency which had characterized much of his life when he read in a book: "The name 'Canada' comes from the Indian word *kanata*, which means Canada."

Becky Arndt, originally from the Chicago area, lives in the mountains east of Ashland where she studies Greek and writes fiction. The pieces here are from *Ducks in America* (OpenSky Press, 1987).

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

Backstage at Britt (cont. from pg. 9)

the Rogue Valley twinkling in the distance, the breeze whispering through the pines, and the muted illumination of the pathways casting a romantic glow.

The night, the stars, the music, moved one couple to repair to the dark of the grassy glade that is bordered by the foundation of Peter Britt's burned down house. From there their audible affections caught the attentions of the Trash Boys, who began speculating on their reactions when the automatic timer would activate the sprinklers that nocturnally water the grounds. In impatience, the Trash Boys wanted to hasten the matter and throw the switch manually, but the Volunteer Coordinator interceded and dissuaded them, giving romance precedence over practical jokes.

Meanwhile, exigencies persist backstage: Stephanie Chase breaks an e-string during her violin recital; pianist Loren Hollander loses his wedding ring only six days after his nuptials; the Fabulous Sateens need a hula hoop for their show; a Pee Wee Picker forgot to pack the neck strap for his mandolin; a harpsichord recital looms and no one remembered to get a harpsichord; a power outage trips the fire alarm and brings a hook and ladder truck snorting up to the pavilion; the former wife of a jazz musician arrives to deliver his children backstage with the reminder that they are *his* responsibility during August, and she taunts him with the flaunt of her attractiveness at all the other males circumstantially present -- to the ire of her ex- and the incomprehension of the Trash Boys.

The most persistent operational exigency is placing the grand piano during a concert. Before the stage was remodelled into its present configuration it sloped forward toward what looked like a drained castle moat. The dimensions of the stage and the size of the piano combined to leave a scant three inches between the outer piano leg and the stage lip. Since the piano rolls on casters, a slight miscalculation could send \$60,000 worth of wood and wire tumbling into

the moat. Van Cliburn's autograph and all. Since the orchestra usually performs a selection prior to piano solos, the piano placement occurs while the classical audience looks on, rendering the piano movers doubly self-conscious. Perhaps none of the onlookers sense the crew's apprehensions as the piano is rolled into place along the stage front, but each mover has imagined the sound of one piano crashing.

So Britt continues another summer of surprises and pleasant performances. Of course the entertainers, environs, and ambience again combine into magnificence. Remember that behind that magnificence some unanticipated curiosity may be transpiring backstage. And if the *joie du nuit* causes you to linger until the Trash Boys are banging the garbage cans, ask for the operations manager and inquire what's happening backstage. After all, about show business Ethel Merman sang:

"Everything about it is appealing!"

Jay Mullen is a former operations manager at the Britt Festival. This is the second of a two-part article.

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ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 10 and noon.

- 1 Exhibit Deadline: "State of Jefferson Juried Open"** Submission deadline for September juried art competition. Artists living in Coos, Curry, Del Norte, Jackson, Josephine, Modoc and Siskiyou counties are eligible to participate. Rogue Gallery, 40 S. Bartlett (503) 772-8118 **Medford**
- 1 thru 14 Musical Theatre: Anne of Green Gables. Fri & Sat. 8 pm, Sun 3 pm** Playwrights American Conservatory Theatre, Broadway Theatre 226 S. Broadway (503) 269-2501 **Coos Bay.**
- 1 thru 19 Exhibit: Steve Kunz and Lisa Hawthorne, driftwood sculpture of seals, birds and dolphins** 230 Second Street Gallery, 230 Second St. (503) 347-4133 **Bandon.**
- 1 thru 25 Exhibit: Guy Pederson, Monotypes and Ruri, Porcelain Vessels** Hanson Howard Gallery 80 No. Main Street (503) 488-2562 **Ashland.**
- 1 thru 28 Exhibit: Northwest Clay** A collection of contemporary works by leading Northwest ceramists. Coos Art Museum 235 Anderson Avenue (503) 756-0137 **Coos Bay.**
- 1 thru 28 Theater: "Tintypes"** Ragtime Musical of turn-of-the-century America Oregon Cabaret Theatre 9:00 pm 1st and Hargadine (503) 488-2902 **Ashland.**
- 1 thru 31 Exhibit: David Edward Harmon Oil Painting and Pastels and Chris Pondelick, Metal Sculpture** Rogue Community College Wiseman Gallery (503) 479-5541 **Grants Pass.**
- 1 thru 31 Theater "Insomni-ACTS"** Late Night Cabaret Theater Fridays and Saturdays at 10:15 pm Encore Presenters, Harbor Hall (503) 347-4404 **Bandon.**

- 1 thru Sept 3 Melodrama: "Daisy, The Gold Miner's Daughter and a Gay Nineties Revue.** Every Friday and Saturday 8 pm. The Gilded Cage Players Minshall Theatre, 101 Talent Ave. (503) 535-5250 **Talent.**



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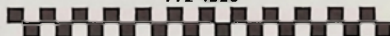
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1 thru Oct 2 Oregon Shakespearean Festival on the Elizabethan Stage:
Henry IV Part One continues through Sept. 30. *Love's Labor's Lost* continues through Oct. 1 *Twelfth Night* continues through Oct. 2 Tickets and free brochure: N. Main and Pioneer Streets, P.O. Box 158 (503) 482-4331 **Ashland.**

1 thru Oct Exhibit: Original paintings, graphics and art on Shakespearean themes, featuring *Romeo and Juliet*, *Twelfth Night*, and *Henry IV* plus English Geneological charts, maps and historical data. Open daily 10 am - 5 pm (closed Tues.) Daily gallery talks and lectures. Shakespeare Art Museum, 460 "B" St. (503) 482-3865 **Ashland.**

1 thru Oct. 29 Oregon Shakespearean Festival at the Black Swan Theatre:
Ghosts continues through Oct 28. *Orphans* closes Oct. 29. Tickets and free brochure: N. Main and Pioneers Streets P.O. Box 158 (503) 482-4331 **Ashland.**

1 thru Oct. 30 Oregon Shakespearean Festival in the Angus Bowmer Theatre:
Romeo and Juliet continues through Oct. 30; *Boy Meets Girl* continues through Oct. 28; *Penny for a Song* reopens Sept. 25, closes Oct. 29. *The Emperor* continues through Sept. 18; *The Iceman Cometh* opens July 30, closes Oct. 29. Tickets and free brochure: N. Main and Pioneer Streets, P.O. Box 158 (503) 482-4331 **Ashland.**

4 thru 7 Musical Comedy: "Annie"
 Presented by UACT and Umpqua Community College. Thurs - Sat. 8 pm Sun 2 pm. Jacoby Auditorium (503) 440-4600 **Roseburg.**

4 thru Oct. 1 Exhibit: Contemporary Prints and Drawings from the Utah Museum of Fine Arts. Public reception August 4, 5-7 pm
 Tues-Fri 11 - 5; Sat. 1 - 5
 Schneider Museum of Art, SOSC (503) 482-6245 **Ashland.**

5 Vaudeville Festival: Mud Bay Jugglers
 Washington School Theatre 8 pm
 Oakland Gaslight Players, 7th and Locust (503) 849-2681 **Oakland.**

5 thru 22 Theatre: "Amadeus" presented by The Actors' Workshop. Fridays, Saturdays and Mondays at 8:15 pm. Tickets at Blue Dragon Books Shows at Actor's Workshop Theatre, 295 East Main, #5 (503) 482-9659 **Ashland.**

5 thru 27 Exhibit: Annegret Disterhelt, Artist Collage. Reception Friday, Aug 5, 7-9 pm. Sales-Exhibit Gallery hours (summer) Mon - Fri 12 - 6 pm; Saturday 1 - 4 pm.
 Umpqua Valley Arts Center (503) 672-2532 **Roseburg.**

6 Magic: Weiss & Patricia, Wonderful World of Magic 8 pm. August 7 at 2 pm
 Oakland Gaslight Players
 Washington School Gym Theater
 7th and Locust Streets
 (503) 349-2681 **Oakland.**



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- 11 thru Sept. 24 **Exhibit: Sculpture by Rod Kagan of Ketchum, Idaho.**
Reception August 11, 5 - 7 pm
 Schneider Museum
 Southern Oregon State College
 Siskiyou Blvd. and Indiana St.
 (503) 482-6245 **Ashland.**
- 19 **Ballet: Northwest Chamber Ballet**
 Presented by Umpqua Community
 College, Jacoby Auditorium
 (503) 440-4600 **Roseburg.**
- 20 thru Sept. 16 **Exhibit: Acrylic and Pastels, Jerry Baron**
 230 Second Street Gallery
 (503) 347-4133 **Bandon.**
- 27 **Festival: Sixth Annual Blackberry Arts Festival.** Artists, Craftsmen, Food, Fruit and Vegetable Vendors invited to participate. Sponsor: Coos Bay Downtown Association.
 (503) 267-7232 **Coos Bay.**

OREGON ARTS OAC COMMISSION

Published with funding assistance from the Oregon Arts Commission, an affiliate of the National Endowment of the Arts.

Guide Arts Events Deadlines

October Issue: August 15

November Issue: September 15

Calendar of the Arts Broadcast

Items should be mailed well in advance to permit several days of announcements prior to the event. Mail to: KSOR Calendar of the Arts 1250 Siskiyou, Ashland, OR 97520.



Ballet and Baron in Bandon August 20

Encore Presenters and Bandon's 230 Second Street Gallery invite you to a gala evening in Oldtown on Saturday, August 20. Artist Jerry Baron, publisher of Coos Bay's *The World* newspaper, is the featured artist in a special show at 230 Second Street Gallery. Baron, who works in acrylics and pastels, will be the guest of honor at a champagne reception from 5-7 pm at the Gallery's new location, 175 East Second Street, one block west of its former quarters in Bandon's Dahl Building. Then at 8 pm, the curtain will go up on "An Evening with the Northwest Chamber Ballet" at Harbor Hall, 325 East Second Street. The troupe, in its premiere season, will perform works from classic, romantic, contemporary, and original repertoire. The evening will wind up with a reception at the Harbor Hall at which the audience can meet the NWBC dancers. For tickets and information, call Harbor Hall at 347-4404.

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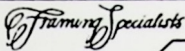


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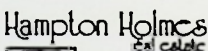
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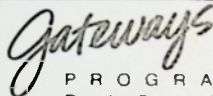
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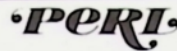
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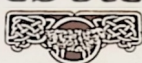
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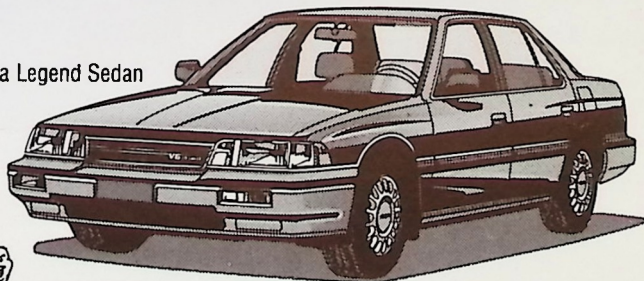
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